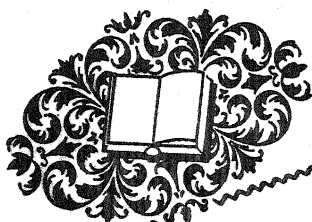


THE
Illustrated
BOOK



BY
FRANK WEITENKAMPF

PUBLISHER'S NOTE

A noted authority on the graphic arts here considers the whole field of book illustration, tracing the development of the art and emphasizing some basic principles by an analysis of outstanding illustrated books. It is designed to serve the average reader who wants a crisp summary as well as the student who needs a broad survey that will aid him to pursue the general subject or some of its branches or bypaths in more detail. There is a wealth of illustrations, culled from masterpieces of the past four centuries.

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THE ILLUSTRATED BOOK

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The Illustrated Book

By FRANK WEITENKAMPF



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1938

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THE ILLUSTRATED BOOK

CHAPTER I

INTRODUCTORY



ONSCIOUSNESS OF THE ILLUSTRATED book has in recent years become acute. Between the modern spirit and the necessities implied in the task of illustrating a book inevitable yet sometimes unnecessary conflict has arisen. It seems time, therefore, to take a survey, to trace the development of the art, and to emphasize some basic principles by considering outstanding examples of illustrated books.

When we speak of the illustrated book, we do not think of just a book with pictures, any more than we think of all books as literature. Many publications include pictures by way of documentation — books on the locomotive, for example, or on other technical subjects, or on travel, or on the history of painting or other forms of art. The pictures in these books are often from photographs, reproduced in half tone, and their purpose is usually not decoration but documentation, two quite different objectives. In some cases this documentation may be achieved in accordance with the principles of fine book-making, as in the *De re militari* of Valturius (1472), or in such modern books as Preissig's on etching or W. D. Teague's on telephone statistics, but these are exceptions to prove the rule. A. W. Pollard, in the first edition (1893) of his *Early Illustrated Books*, pointed out that since his pictures were selected as samples of illustrations in other books they could not be considered as a means of making his own volume beautiful, some of them of necessity being without harmonious relation to his pages and type.

The title "The Illustrated Book" has been chosen for the present survey, rather than "Book Illustration," because the latter phrase might conceivably refer either to the technique of drawing for illus-

tration or to the illustrations *per se* — regarded, that is, as pictures by themselves, with no relation to the physical make-up of the book, perhaps not even to the book as a literary product: original drawings for illustrations are often so exhibited. But illustrations cannot quite be considered as if they were independent, separate drawings, although often enough the illustrator has looked upon his job as simply one of making pleasing pictures. Naturally, the ability of the artist to draw and compose well is a *sine qua non*; likewise, intellectual coöperation between artist and author is, or should be, understood: the pictures should elucidate, or comment upon, or decorate, the text. In addition, however, the illustrations should form an integral part of the book, in its physical as well as in its mental aspects. Type and illustrations should form something like a unified whole, neither predominating unduly; a sort of double teamwork is implied — with author and book, text and type. This volume, then, is called “The Illustrated Book” because we are dealing with pictures in their relation both to the author’s text and to the printed page.

In the book as a physical entity the various parts — typography, illustrations, decorations, color of ink, end papers, covers — may form a whole with some sort of harmony. Do we not ask this of an unillustrated book, a house, a dress, a piece of furniture, an automobile, or anything else into which design enters? Of course the matter of harmony is an auxiliary element, but it is an important one. A book is made primarily to be read; that is a paramount consideration, but it need not on that account be uninteresting in appearance, or irritating or offensive to eye or touch. It is simply a question of a complete job well done.

There need not be any preciosity in this attempt to achieve harmony, although, heaven knows, there has been enough of it in the conscious attempts to produce the “book beautiful.” Obviously, there are at least three things to consider when one looks at an illustrated book. First, how good are the illustrations as pictures, in drawing and composition? Second, do they illustrate, or accompany, or com-



A page from the block book Canticum Canticorum (reduced)

(see page 14)

ment on, or decorate, the text sympathetically and with understanding? Third, do they go well with the type and the book generally?

Illustrations which come up to the standard implied in these questions are not too numerous. Many measure up to one of the requirements but not to the others. Have we not all seen drawings in books that were well done yet showed little or no real attention to the text? Or that evidenced sound study of the author's intentions and ideas, but fairly clashed with the book as a physical unit? Or that were in good decorative sympathy with the type and the other parts of the book, but were negligible, even inane, in themselves?

The advocates of the "fine book" have too often emphasized the matter of harmony with type to the exclusion of the other elements here indicated. That will not do; all three hang together. Harmony with type has its place in the job of making an illustrated book, but it is not the only consideration, nor of the first importance. The prime purpose of the book is to be read, and anything, be it super-decoration, oddity in type, striving for novelty in the drawings, which is done at the expense of the text of the book, is wrong.

Otto Julius Bierbaum, in *Zeitschrift für Bücherfreunde*, 1897, formulated these rules:

- "1. The book should be decorated by one artist, carefully chosen for the purpose.
- "2. The technique of the decoration should be the same throughout the book.
- "3. The character of the drawing should fit the cut of the type—fine lines in drawing do not fit heavy lettering, and vice versa.
- "4. Pictorial decoration must never be only filling; if possible it should always have an aesthetic purpose and be an elucidation of meaning.
- "5. The manner of introducing the decoration in the text must show the same taste throughout—either wholly symmetrical or purely capricious; never mixed."

This will do well enough, so long as we always remember that the relation of the illustration to the book as a physical product

should never take precedence over its relation to the author's text. Above all it is the reader who must have first consideration; after that we may well demand a well-made book, well thought out.

The "harmonious book" has been rampant for some time. Its production is pursued with a sophistication, a preciosity, a self-consciousness, perhaps never quite so evident before. In contrast, we call to mind the early days of book-making, when, we should at least like to think, the good job was turned out instinctively, as a matter of course, as a natural outcome of purpose and of material used, of possibilities at command, and of limits to be met.

The influence of the past cannot be escaped. We may learn much from the old printers and their handling of the problem of book making, which covers paper, type, illustrations, initial letters, and other decorations. The best of the old books are models for all time; the best — but not all, by any means, belong in that category. "A printed book of the fifteenth century, intelligently planned and put together," wrote T. L. DeVinne, "has mechanical merits that command respect." But, he adds, "Respect has not always been wisely bestowed. Praise fairly due to some early books has been unwisely conceded to too many."¹ We have reason to learn from the past — to learn, even to adapt or adopt, but not to copy outright. It is a poor art which slavishly copies the past, and a barren time which finds expression only in the past. Respect for tradition means understanding of principles, not copying of patterns; archaizing is always a doubtful business. Tradition needs definition: John Dewey finds that to many tradition is a matter of tricks of technique, not something that has entered into the mind; to Royal Cortissoz tradition is not an academic formula but a living, steadying influence. Dixon Ryan Fox has spoken of assessing tradition in terms of the future. To be afraid of the past, in the wild desire to be quite up with the times, is as bad as to bow to it absolutely and get out of step with our own time and its finest aspirations. Every age has

1. *Notable Printers of Italy during the Fifteenth Century* (New York, 1910), pp. 15, 18.

its own expression, but that expression is completely satisfactory only when it gives voice to the finest spirit of the age. This is not found in the hunt for the new, the up-to-date, just for its own sake, a search that often ends in rubber-stamp production, a round of copying, the heedless cultivation of the easy way. As Thomson Willing once put it, the tree of art is rooted in the past, as is all life, but it is flourishing in the present and spreading upward. To be of one's time yet not cut away from foundations, to build on enduring principles of good taste, harmony, appropriateness — these are the essentials of every effort to bring printing and the allied arts into coöperative action. Working in this way perhaps we of the present may also set up some models to which the future may turn.

The illustrated book is nearly as old as the printed book itself. The use of illustration, to aid the laggard brain, to enliven the text, to add the force of visual instruction as a supplement to the text, began practically with the first use of printing. Whatever harmony — or call it what you will — resulted from the combination of pictures and type in the early days was no doubt due in appreciable measure to the picture-producing process then used, namely woodcutting. Woodcutting is a relief process, as is typography, the lines in each case standing out in relief for inking and printing. The wood block of the fifteenth and early sixteenth centuries, with its linear characteristics and its comparatively few and wide-spaced lines, had a kinship with the large type used. The illustrations were done in line because there was no tone process at the time. Since typography is also a line process, the problem of illustration was solved in those days by a necessity which brought together two line processes in a natural combination. Woodcutting was the obvious and economical means to use, even in the early days of engraving on copper, for the latter, also a line process, is an intaglio method (in which the lines are cut into the plate instead of being cut in relief) necessitating the use of an entirely different press. Thus the use of the copperplate implies two printings, while the woodcut can be locked in the same form with the type, both being impressed in one

Des egyptiens en laquelle regna premierement sabbathon ethiopien l'espace de xii ans. Item en cest an le dit ezechie fist la pisce probatique de la quelle est parle ou v^e chapitre de l'euangile de saint Jehan.

¶ p^{re} desir le royaume de israel.



L'an dy^u regne de ezechie qui est de osee roy de israel lan ix^e. Du siege de samarie lan iij^e fust icelle cite prinse et tout israel transpote prisonnier en assirie tesmoing le x^e dy^u quart des rois. et fust telle transmigration faite lan du monde in^o x^e et xxx. qui est du deluge lan mil v^e lxxiiij. De la natiuite de abraham mil iij^e lxxxiij. De lissue de israel hors de egypte dy^e lxxvij. De sd en tree en la terre de promission dy^e lxxvij. De la destruction de troie iij^e lxxv. De la iij^e aage in^o xl. De Pome^{re} lan xix^e. De comulue premier roy des Romains lan xviij. De la dissolution de la monarchie des iui^z deux cens lx. ans sept mois et sept iours. Deuant la derniere transmigration de iuda en babiloe cent xliij ans. Laquelle fust lan xi^e de Sedechias

L'an xiiij^e dit sennacherib roy des assiriens et filz de salmanasar en la terre de iuda assit ezechie esdruaire tesmoing le xliij^e et xix^e du iij^e des rois



L'an xiiij^e ala ledit sennacherib. J'en e/gypte ou il assiegea pelusius. contre le quel vint le roy de ethiopie appelle tharanta acompaigne de grande multitude pour donner aide aux egyptiens. Ddt ledit sennacherib fust fort trouble et se departist disant quil ne vouloit point combattre contre le dit tharanta pour ce quil estoit prestre de dufameu dieu des tempestes. parquoy retourna en iudee et assiegea hierusalem. De ceste matiere dit Erodoteus historien q par la priere du roy des egyptiens enuere dieu vint grande multitude de foriz. Hermine dedens lost des assiriens qui menga et raga les cordes de leurs arcs parquoy ilz furent impotens a batailler puis retourna le roy des assiriens a son lieutenant Vapsars qui avoit leste tenant le siege deuant Jherusalem. De ce dit comestor quant sennacherib ala en egypte le roy ezechias Hyant du conseil de ysapas et scoupa la fontaine superioze des eanes de gyon et les de siourna et fist courir en la piscine inferioze. Aussi par auant avoit fait la fontaine sploe estre comme ung esliq ou vivier ou estoient assemblees toutes les eanes assin que dicelles on dlast en temps du siege. et est telle fontaine ou ix de saint Jehan appelee natatozia sploe. De ce dit semblablement epiphanius que par les pierres de ysape les

printing. Today the line, for years set aside by the photo-process half tone, is again being used on account of its appropriateness to the line of type. W. A. Dwiggins has said that the reason for preferring line drawings for illustration is that the line of the drawing, like the line of the type, makes use of the white of the paper as an integral part of the composition. The less incisive and more spreading line of the crayon is also used today. After all, it is the artist's problem to make the most of his medium, and the true artist will overcome difficulties which prove a barrier to the small talent. In any work we must produce within the limits of the medium which we use, availing ourselves to the full of all the possibilities which it offers, and the medium here is the book as a whole—text, type, pictures, decorations—and the processes by which all are produced.

Finally, getting at the product and away from methods of production, illustrations, like any other works of art, have that element of interest which lies in the wealth of related matters, in the suggestiveness of the work. From this viewpoint we are brought into contact with many lands and periods—with the whole life, social, political, and intellectual, from which a given illustrated book has emerged, together with the individual expression which the artist in each case has given to the spirit which encompassed and influenced him. Illustrations, like any other manifestations of art, are part of their period, their environment. They are not only documents in social and political history, but they reflect tendencies and impulses of the art and life of their time. They form part of the story of human development. They tell that story not only by presenting individuals and events and customs which directly and obviously picture their times, but by mirroring the thought and ideals and impulses on which the actions and developments of their period are based. An examination of books dealing with illustration in individual countries soon makes this very clear, whether you go to Massena for illustrations done in fifteenth-century Venice, or to Reid for drawings by the English artists of the 1860's, or to a host of



vielerlei bilder gezeugt hat. ,Wie die länder gestaunt
beim gruß der frühesten sonne, ,wie sich die wolken
erhöht und fern von oben geregnet, ,wie die wälder
ihr haupt gen himmel reckten und einzeln , fremdes
getier die unerforschten berge durchschweifte;

others. This aspect adds its measure of rich interest to the aesthetic and bibliographic consideration of the illustrated book.

When all has been taken into account, it will become fairly apparent that illustration may mean many things. It may be the reflection of a period (the French eighteenth century or the Italian Renaissance), or the reflection of a temporary liking or fashion (German and French Romanticism, keepsakes, etched caricatures of the Dickens period in England); it may be an expression of the artist's personality (Dürer, Blake, Beardsley), or a matter of understanding comment on the author (Menzel, Sullivan). It may be mainly or altogether decorative. It may be the pictorial duplication of the author's statements, or a rendering, rather, of the author's spirit. It may be an example of coincidence between the author's treatment of a certain historical period and the artist's antiquarian interest and faculty for reconstruction (Abbey, Pyle, Sattler), or it may show the adaptation of a modern spirit to an older subject or point of view (illustrations by A. A. Lewis for *Undine*; Beardsley's *Morte d'Arthur*; Maillol's Virgil; Kent's Chaucer). It may be without relation to the author in feeling or thought. It may coöperate with the author but not with the book as a physical unit. It may be in striking unity with the rest of the book (Sattler, Maillol, Dwiggins, Kent). As in the case of Morris, it may be finer in influence than in accomplishment. The illustrations themselves may be alluring as pictures but of debatable fitness to the text (Doré, Beardsley, Slevogt); or winning by their spirit without reference to "harmony" or other considerations; or dominant to the complete eclipse of the text (Blake's wood engravings for Thornton's *Virgil*, Daumier's drawings for *Némésis médicale*); or quite modern in their welding of the ultra-modern traditionless aim at expression with the inevitably formal alignment of the printed page (Kubin, Rouault, Picasso, Derain, Pascin). Illustration in all these aspects will be mentioned in greater detail in the following pages.

CHAPTER II

THE FIFTEENTH CENTURY AND THE WOOD BLOCK



ANY BOOKS HAVE BEEN WRITTEN on the fifteenth century as a period in the history of illustration; more than a few of them have been well documented with specimens of the art. A certain proportion of this literature represents writing of a quasi-antiquarian character, by bibliographers or by those primarily interested in typography, who may or may not have a sympathetic understanding of illustration as an art. There is also a little infusion of polemics, of debates mild or acrid, over questions of attributions or origins. But even behind the driest of accounts there looms up, on short examination, the teeming life of the period, with its vibrant interest in the newly discovered art of printing.

The fifteenth century was a transition period, a time of passing from the Middle Ages to the Renaissance and modern life. The feeling of change and ferment that marks this century, particularly in its second half, is mirrored in the illustrations and other cuts which it produced. The illustrated books and separate prints of that time form an absorbing study, as interesting as that of any succeeding age, if not, indeed, more so.

It was the period of the wood block as a medium for illustration. The influence of wood engraving, wrote G. E. Woodberry, "was one, and by no means the most insignificant, of the great forces which were to transform mediaeval into modern life, to make the civilization of the heart and the brain no longer the exclusive possession of a few among the fortunately born, but a common blessing."¹

1. *History of Wood Engraving* (New York, 1883), p. 28.

The printed book was illustrated almost from the beginning, and the inevitable use of the wood block, bringing together two relief and line processes, woodcut and type, established a natural relation.

The most obvious, visible evidence of this relation is offered in the block books. In these books, for which text and illustrations were cut on the same block, page by page, one feels a product made of one piece. One of the most noteworthy of the Northern block books is the *Ars moriendi*, the first and finest edition of which was probably issued between 1450 and 1460. (There is only one known copy of this edition, that in the British Museum; it was published in facsimile by the Holbein Society in 1881.) It is interesting to compare this first issue with later ones, such as that reproduced in *Deutsche Übersetzung der Ars moriendi, von Meister Ludwig von Ulm* (Munich, 1922).² The designs in the earliest edition were copied again and again, often with the points made by the original designer quite dulled in the commonplace renderings of later cutters. There were similarly various issues of the *Biblia pauperum*, in which one may come across points of special interest, sometimes in specimens not perhaps often reproduced or very well known, such, for instance as the one in the Herzog August Bibliothek in Wolfenbüttel, with crude cuts that yet have a certain swing, a style in attitudes, in composition, in treatment of the nude. Here, as in a Dutch edition in the Albertina, Vienna, the designer quite possibly had intentions and abilities with which the cutter could not keep pace. In 1932, in the Stuttgart Library, there were on exhibition three issues of this block book, each with illustrations absolutely different from the others in design, characterization, and cutting.

Among block books the *Canticum canticorum*³ is particularly

2. One may study the same plate, reproduced from a number of issues, in W. L. Schreiber, *Manuel de l'amateur de la gravure sur bois et sur métal au XV^e siècle* (Berlin, 1891-1911), vol. VIII.

3. *Canticum canticorum. Faksimile nach dem Exemplar der Bayerischen Staatsbibliothek in München* (Munich: Marées Gesellschaft, 1922). Compare with this the 1860 (London) "facsimile" with introduction by J. Ph. Berjeau, for which the originals were redrawn, to see the difference between such a so-called facsimile and the kind produced by photomechanical process.



A page from the block book Ars Moriendi, 1450–1460 (reduced)

to be noted. Its pictures⁴ show unusual grace and facial expression, the banderoles, which bear the inscriptions, taking their place in the composition. There is, too, Franciscus de Retza's *Defensorium . . . Virginitatis Mariae* (probably Regensburg, 1471), in which appears an early feeling for landscape; for example, in a cut showing a road beside a winding stream, with a bridge beyond, the reflections in the water neatly indicated.⁵ In the edition issued in Nördlingen in 1470⁶ the cuts are much less good in design.

In the early Northern type-printed books the illuminated manuscript is still kept in view. The woodcut illustrations are pretty much in outline, intended to be colored by hand to give some suggestion of the illuminations and initials in the manuscripts.⁷ The printer took the place of the scribe, but the illuminator was still deemed necessary, in a measure. It has been noted that this competition between printers and scribes resulted in a similarity between printed books and manuscripts produced at the same time in the same city. The cuts in the *Cité de Dieu* (1486), for example, are closely related to the illuminations in certain manuscripts of the same book. The study of colors used in various localities sometimes helps to fix the origin of cuts; hence Hind gives a summary account of the general characteristics of coloring in certain regions and towns.

Books were printed with blank spaces left for pictures and for initial letters. For the latter, a small letter was sometimes printed as an indication to the illuminator, to be covered by his colors. You may come across books, say Pico della Mirandola's *De rerum praenotione* (Strassburg, 1507), in which most of these small initials have remained untouched by the colorist. Again, as in some Vene-

4. Reproduced in Albert Schramm, *Der Bilderschmuck der Frühdrucke* (Leipzig, 1924-34), vol. VII.

5. Reproduced in A. M. Hind, *Introduction to a History of Woodcut* (London, 1935).

6. Reproduced by the Insel Verlag, 1925.

7. This manner of coloring is shown in the series of reproductions of separately issued woodcuts, *Einblattdrucke*, in over ninety volumes, published by Heitz in Strassburg.



Iupiter genociden falsi sub ymagine thauri Si
luserat cur herilem. v. n. g. Ovidius in.
metamorphosis



Si tale in uirgine semp manere valet. Cur deum
pudoris flore. v. n. g. Aug. xxi. d. cuu. de. ca.
pitulo. m.º

*A page from Defensorium Virginitatis Mariae, probably
Regensburg, 1471 (reduced)*

tian books, the design was stamped from a block, thus lightening the illuminator's task.

Towards the end of the century, woodcut illustration became increasingly self-sufficient, with more shading, giving tone and suggesting color in black and white. Notwithstanding this development, the habit of hand coloring persisted. As late as 1491 we find, in the *Schatzbehalter* (Nuremberg), printed directions for the colorist; but there are uncolored copies of the book quite likely to be preferred by the book lover or collector. And hand coloring in the Lübeck Bible or in Breydenbach's *Peregrinatio* strikes one as quite unwarranted. In some of the later French *horae* and other books the color is laid on so thickly that the lines of the cut are completely covered, the picture becoming a painting, not a woodcut. A copy of *Josephus de la bataille Judaique* (1492), and Hardouin's *Heures* (1510), both in the New York Public Library, a *Vostre Heures* in the Pierpont Morgan Library, New York, and a *Vérard Heures* of 1496, which in 1932 was in the Wernigerode Library, are good examples of this treatment. Sometimes, indeed, the design of the woodcut was entirely disregarded by the illuminator.

There were also attempts to replace hand coloring by printed decoration in color. The Mainz Psalter of 1457 is often cited for its rubrics and initials printed in blue and red, and it appears that there are trial printings of leaves in the Forty-two-line Bible with rubrics not filled in by hand, but printed. This story of color printing will be resumed later on.

The word "primitive," often applied with a questionable aptness to some of this early work, might well at times be replaced by "incompetence." For at the same time in this fifteenth century, when more or less helpless draftsmen or cutters were turning out these "primitive" woodcuts, other cuts saw the light which showed very much finer design, much better brought out by the cutter. One finds early work which is anything but primitive, and work as late as the 1490's which is fairly crude. Considering the movement as a whole, it is a case of backing and filling, of individual steps forward

while the main body of production lags behind. The earlier woodcuts in this century, many of them published separately with a bit of text on one sheet — *Einblattdrucke*⁸ — connect more or less directly with Gothic art; the spirit of the Middle Ages is still felt. (The connection of this woodcut illustration with painting and sculpture can only be hinted at here. It is an obvious connection, and forms an interesting and significant study.) But the growth of realism, a closer approach to nature, appears fairly early. Although originals are often not available, this development may be seen in the many books on the work of this period, with numerous reproductions of cuts and of entire pages, showing type and illustrations.⁹

The fifteenth century soon became a time of great and widespread printing and publishing activity. There was much copying of cuts and designs. The same composition, recut, appears in various books in successive years. Furthermore, cuts traveled from one part of a country to another, from one country to another. They passed from Lübeck to Paris, from Basle to Lyons, from Augsburg to Saragossa, from the Lowlands to Caxton's press in England. Thus, to cite one example among many, most of the cuts in the Aesop of Sorg (Augsburg, about 1480) had previously appeared in the Ulm edition of about 1476. Printers and cutters likewise traveled, as from Germany to Spain. One book, one designer or cutter or shop, influenced another. For example, the cuts in the Cologne Bible, printed by Quentell in 1478,¹⁰ had their influence as late as the time of Dürer and Holbein. The cuts show much shrewd observation of gesture, position, even expression, and they were copied or adapted in Germany, Italy, and elsewhere. It is a fascinating business to place these cuts beside later ones based on them, used in Bibles in Germany and Italy, and see how local style changed the original design. To see

8. Reproduced in the series issued by Heitz, referred to in note 7.

9. For example, the catalogues of the early books in the Charles Fairfax Murray and J. Pierpont Morgan collections, and Schramm's *Bilderschmuck der Frühdrucke*. Others are noted in the book list at the end of this volume.

10. See Rudolf Kautzsch, *Die Holzschnitte der Kölner Bibel von 1479* (Strassburg, 1896), and Wilhelm Worringer, *Die Kölner Bibel* (Munich, 1923).

what copyists and adapters did, place the illustration of a given scene in the original beside the same scene in the Bible of 1485 printed by Grueninger in Strassburg, the Lübeck Bible of 1494, the Malermi Bible (Venice, 1493), and so on. The connection is often quite slight; it is merely a matter of adopting general outlines of composition.

Like the Bible, certain texts were printed again and again for various publishers — Voragine's *Lives of the Saints*, Boccaccio's *De claris mulieribus*, Aesop, Terence's *Eunuch* — always with the same general designs, the same subjects, the same compositions and treatment; not always copied closely, but adapted, changed, worked up, varied. As an illustration of ceaseless recurrence of certain types, look at *Die deutschen 'Accipies'* by W. L. Schreiber and Paul Heitz,¹¹ a whole volume devoted to the familiar cut of the teacher, rod in hand, surrounded by his pupils.

From the beginning, cuts were conventionalized in type, gesture, choice and treatment of subject, but the apparent sameness disappears before evident variety in style or manner. The all-too-generalized statement once made, that the early woodcutters got their designs as best they could, themselves adapting from various sources, is not freely accepted today. The fairly early presence of some sort of designer is plausible.

Quite early there stirs, faintly, the aim at higher artistic effort, greater realism, better draughtsmanship, better cutting. Even the famous separate print of St. Christopher (1423?) has some of this spirit; traces of nature are observed despite the cut's conventions. Artists and cutters were slowly emerging towards ideals that were to culminate in the Renaissance. Take the edition of Boccaccio's *De claris mulieribus*, printed by Zainer at Ulm in 1473,¹² a pretty early date for illustrations showing a tendency to a more modern spirit: the critic Weil sets the book in a class by itself, and informs us that the work of the artist was copied in France, England, the Nether-

11. *Die deutschen 'Accipies' und Magister cum discipulis Holzschnitte als Hilfsmittel zur Inkunabel-Forschung* (Strassburg, 1908). See also Richard Proctor, "The Accipies Woodcut," *Bibliographica*, 1, 52-63 (London, 1895).

12. Reproduced in Schramm, vol. v.

iaet behagete dem koninge vnde den voesten
vnde de koninck dede na mamucha raet vnde
he sende braue do allen prouincien van syne ri
ke in maricheyhande tungen vnde lieten al
soe dat alle volck hoeren mochten vnde lesen
dat de manne wezen voesten vnde de meesten
in eeren husen vnde deden se vermeynen doe v
der alle dat volck.

Wat. ij. cap. W o de koninck lete al de schoe
neften unckvrouwen in synen landen soeken
Vnde wo eme helter dat alre meeste behages
de vnde he se in ene koningynnen kroede.

Als dese dynghe alius ghedaen weren
na dem dat des koninges toornicheyt
verstillt was do gehdachte he valste
so wat se gedaen hadde vnde wat se ock gese
den hadde vnde des koninghes knechte vnde
syne deners seden Men soke dem koninge iuk
vrouwen vnde megede schone vnde men seen
de vt de doch alle lant doch merken de scho
nen unckvrouwen vnde megede vnde se brin
ghen in de stat susan vnde leueren se inder voo
wen huis vnder de hant egep des gelubbeden
kemerlynges de prauet vnde behoeder is deer
konincklyker vrouwen vnde se entfan vrou
welcke spracet vnde ander dynghe de een noet
toeffich syn vnde we vnder een allen des ko
ninghes ogen behaget de schal regneeren voo
vaste Wulle rede genogede dem koninge vnde

alsoe se eme geraden hadden also dede he doin
Bynnen der stad susan was en man sen iode de
here Mardocheus Jairs sone Semey sons de
kays sone was van Yemeni gellechte de auer
sar was van Jerusalem tho den tijden dat na
bugodonosor de konink van babilonien auer
voede Yechoniam deen koninck van Yuba
vnde hee was een deer dochter synes broders
Egysse de anders geheeyten was myt nameen
helter vnde se hadde vader vnde moder. verla
ten seer schoen vnde mynlyck van angelich
te vnde do eer vader vnde moeder doet weren
do erwelddigede se Mardocheus syck tho ee
ner dochter vnde also des koninghes gheboer
vermeert waer vnde na synem gebade vel scho
ner unckvrouwen tho Susan gebracht waer
den vnde ege dem kernerlynghe ghelouert
warden Do wart eme ock geleuert helter v
der den anderen unckvrouwen dat men se hol
den scholde vnder den tael deer unckvrouwen
vnde se ghenogede eme vnde vant gracie vnder
syne angelichte vnde he beual dem kernerlin
ghe dat he syn snellike halde vrouwelike sperat
vnde leuerde er een dele vñ seuen de alre schoo
sten unckvrouwen van des koninges huse so
dat he se vnde eer kernerterchen spreede vnde
seu vpsmuckende sinder se en woldt eeme eis
volck nycht saghen noch een landeschap we
re Mardocheus hadde eer beualen dat se myt
alle dar aff nycht seegghe eene schoelden.



lands, Italy, and Spain.¹³ We do not have to be extraordinarily enthusiastic about this "Boccaccio Master" in order to share some of Weil's admiration. As we study the cuts we get the feeling again that the cutter could not keep pace with his model. That is a circumstance not infrequently encountered in books of the time. Thus, in *Das Heldenbuch* or *Wolfdietrich* (1477), the illustrations show vigor and observation which the stiff drawing and helpless cutting cannot quite hide.

In the last quarter of the century there was a steady development, each country influencing other lands and itself being affected by foreign influence. The future was stirring. There was much distinctively local development. Ernst Weil tells us that local styles arose in Germany as early as the middle of the century, in Ulm earlier than elsewhere. Not a little of the information in books on illustration in special countries and localities relates to work having a historical place, a distinct bibliographical niche, rather than a high significance in the record of fine achievement.

Such local activity we find in a number of German cities. In Bamberg, Albrecht Pfister began to employ illustrations as early as 1461, in Boner's *Edelstein*¹⁴ and other books. The *Edelstein* is considered the first dated illustrated book, the first undated one in the North being *Ackermann von Böhmen*, assigned to the year 1460 by Schramm. In Augsburg, Günther Zainer, Johann Bämle, Anton Sorg, and other printers, were issuing books with cuts which generally are of a rough directness and though often a bit helpless seem usually based on originals by designers of some experience. Observation of significant details is quite often evident, and the action at times rises to sprightliness. In *Spiegel des menschlichen Lebens*, published by Zainer about 1479,¹⁵ there may be found a sort of weak foreshadowing of the spirit of the Lübeck Bible of 1494. Peculiarities crop up, such as the outline initials in *Seelentrost* (Sorg, 1483), with

13. Ernst Weil, *Der Ulmer Holzschnitt im 15. Jahrhundert* (Berlin, 1923).

14. Reproduced by the Graphische Gesellschaft (Berlin, 1908).

15. Reproduced in Schramm, vol. II.

in mediū pdiens / reuocatis in se cunctis gladijs / frau-
dem nutricis / & occise fidem / suamq; condicō; confessa /
languinē suū vltro inferias occise ocessit : & crebris
lacsura vulneribus inq̄ntum potuit secus cadauer p̄-
mortue corruit / cui qđ pietas ouī abstulit dignissimū
literis restituisse fuit / vep̄ difficile cernē cuius maior /
an p̄mortue fides / an sup̄uiuentis pietas fuerit illa vī-
tutei p̄me bec scōe nomen facit eternum .

De Bula camulina apula muliere . C. lxxij



Vla quā quasi bula cognationis sit nomen
quidā paulinā vocant / mulier fuit apula
ongie camilina quā vt ex generoso sangui-
ne natā credā / & alijs meritis pluribus
splendidam / facit magnificū illud facinus qđ vnicū
de eā posteritate reliquit antiquitas . Aiunt enī bānē
bate p̄oeno in fecto bello adūp̄ romanos agēte; atq;
igne ferroq; omne p̄taliā populantē & sanguine pluri-
mo sedante / cum apud cannas apulū vicū magno cer-
ramine non sōlū hostes sup̄asset / sed fere p̄aticas oēs
ostregisser vires / actū ē vt eo conflictū cedeḡ ingenti

a thin effect not usual in Northern work of the time; the few illustrations in this book show evident attempt at realism. Again, in *Obsequiale* (E. Ratdolt, 1487), there are initials in white on black, with white ornament, a method of gaining effect which we shall meet more than once again.

At Ulm, Johann Zainer issued Boccaccio's *De claris mulieribus* (1473), already mentioned, *Griseldis* (about 1473), with rather pleasing borders, and an Aesop (1477-78), with firmly cut illustrations, already evidencing a certain control of the knife. The 1482 Cosmography of Ptolemy¹⁶ is noted as containing the first woodcut map. Weil has much to say of the illustrations in Dinckmut's edition of the Eunuch of Terence (1486), and tells us that the rediscovery of the Terence commentary of Donatus, about 1433, aroused new interest in Terence, who was translated into German and printed, like Aesop, with a moralizing purpose. That, again, resulted in various illustrated editions. Then there is Thomas Lirer's *Chronica* (1486), with cuts in loose, open lines, lacking firmness, and with a sort of sketchy freedom as their only real merit. The landscape portions, particularly, have a certain loose lightness, and it is significant that the landscape settings of such illustrations are beginning to take on an importance beyond that of mere backgrounds.

This gradual development of landscape art is a highly interesting phase of our subject, as indeed of graphic art in general. The feeling for landscape emerges elsewhere also; for example, in the Bible printed by Koberger in Nuremberg in 1482. A still earlier example, De Retza's *Defensorium . . . Virginitatis Mariae*, a block book of 1471, has already been noted. All these begin to point in the direction of the cultivation of landscape for its own sake, as we see it more definitely in some German etchings of the early sixteenth century and quite developed in Dutch paintings and prints of the seventeenth.

Returning to Ulm, there is one more book to note, the *Buch der Weisheit der alten Weisen* (1483), which has shaded drawings, somewhat uncouth, but including noteworthy cuts, such as the one

16. Reproduced in Schramm, vol. vii.

of a man and women carrying wood. The eyes are here becoming less expressionless and staring; there is evident attempt, perhaps beyond the cutter's means, to tell a story with appropriate expression and gesture—it may be seen, for example, in the cut showing a man shading his eyes.¹⁷ Illustration of a later date is foreshadowed.

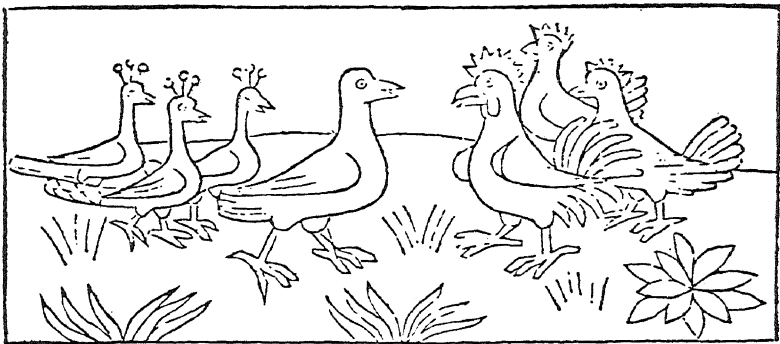
In Lübeck, in this period, there is the *Rudimentum novicorum* of 1475, in which cuts are repeated—the same figure of a philosopher stands for twenty or more sages—giving an easy display of lavishness in illustration which was later much developed.

Cologne and its famous Bible, issued by Quentell in 1478, have already been noted. In Strassburg, as we have seen, Grueninger had these Cologne cuts copied for his 1485 Bible. For one of his best books, the Terence of 1496, he pieced stock cuts into mosaics in borders. In style they are somewhat mixed, partly showing a trace of Reuwich, partly of a Gothic flavor. In technique and style Grueninger's cuts show the influence of the "precious" copper engraving of the Schongauer school; they have a pictorial effect with strong contrasts of light and dark, fine modulations, grace and elegance, foreign to the wood block. This is an early example of the influence of the copperplate, which will be encountered again. It has been found, by the way, that in Grueninger's *Terence* the cuts of dramatic characters are used five at a time in one hundred and fifty combinations. Others busy in Strassburg were Knoblochtzer, who was printing illustrated books with ornamental borders and initials from 1473 on,¹⁸ and Martin Schott and Johann Prüss, who worked there in the eighties, usually reproducing woodcuts in Augsburg books.

These notes on early local presses indicate much activity in the publication of books with cuts. A few more individual books may be cited, which, if not outstanding, have each their peculiarity of style or purpose. The *Defensorium . . . Virginitatis Mariae* (Würzburg, 1479) is profusely illustrated, with a picture on almost every

17. Weil, figure 23.

18. See Karl Schorbach and Max Spigatis, *Heinrich Knoblochtzer in Strassburg* (Strassburg, 1888).



Ornix idest gallina siluestris videns oua pavonis nidū
 fenit apud quemdā diuitē. Dū autē pulli essēt educati
 erāt nimīū domino dilecti • ppter q̄ ornice excellēter
 pascebat ut pullos melius enutrieret. Sed ornix tunc erat acer-
 ba gallinis ppter audaciā dñi et pullozū q̄ ipsas edere neq; pi-
 cari permittebat. p̄mo ppullabat et verberabat. Galline au-
 tem amaricate tacebant expectātes tempus vindicte. Cūq; pul-
 li creuissent ornice reliquerūt • et ad naturam pavoninā re-
 uersi sūt. Dominus autem ornice non ita fulciebat sed cū alijs
 picare pmittebat. Galline vero non imemores persecucionis
 ornice se pro posse vindicabant non permittentes eam secum
 picari. Tunc ornix se cognoscens plorabat dicens. Heu filios
 enutriui et exaltaui • ipsi vero spreuerunt me. Galline autem
 a verberibus non cessabant dicētes. **N**ullus in p̄speritate
 uiuat in crudelitate. Hoc intendať quilibet cum est in officio
 vel in p̄speritate non calcet inferiores vel subditos quia tē-
 pus per tēpora mutatur. **Eccl̄. iij.º.** Omnia enim tēpus habēt
 et suis spacijs transeunt vniuersa sub celo. **Ait eccl̄. i.º.** Tēpus
 p̄speritatis et tēpus aduersitatis. Tēpus autē voluitur ad
 modū rote. alij ascendunt • alij vero descendunt. Sed ascēdētes
 nō spernant descēdētes. Quia sicut dicit̄ **eccl̄. viij.º.** nō irride-
 as hominem in amaritudine anime sue • est enī qui humiliat ⁊
 exaltat circūspēctor deus. Sed sicut dicit̄ **idem xi.º.** In die bono-
 rum ne immemor sis malozū et hoc ppter mutacionē tempo-

page, including cuts with animals which faintly suggest those in *Dialogus creaturarum* issued at Gouda in 1480. The pictures, very likely drawn for the book, and possibly by one or at most two hands, are of a certain rough vigor and of a simple composition that fits the page, though at times they are a bit heavy for the type. The *Deutsches Plenarium* (n.p., 1472), of which the Würzburg University Library has a copy, has simple, rather crude cuts, characterized, however, by a straightforward realism, and not the exaggerated movement and action which often appear in German cuts even at a later date. One is tempted again to think of the Lübeck Bible.

Much of this work belongs to what A. W. Pollard calls the first stage of book illustration in Germany, more pleasing to him than the sophistication of the next century. Wilhelm Worringer finds yet more virtues than Pollard in the early work, possibly attributing to the intention and mental approach of the illustrator something which was quite probably to some extent a natural development and perhaps sometimes even the result of limited ability. At all events, the very limitations of this early illustration make for simplicity, economy of line, directness. These early men were learning their business, hampered by inexperience in woodcutting but not by all-too-clever cutters and all-too-routined designers whose technical dexterity might easily lead to work of the hand rather than of the brain. That condition came with the following century.

As an illustration of the rapid advance of technique, compare two books issued in the Netherlands within a few years of each other. In the *Dialogus creaturarum* (Gouda, 1480) the artist's skill is as simple as his effects. How different are the pictures in the *Chevalier délibéré* of Olivier de la Marche (Gouda, about 1486)! They show a noteworthy observation of nature. The author gave precise directions to the artist, which were faithfully carried out, yet there are jolly details added, such as the little dog in the picture of men eating in an arbor.¹⁹ The cuts show an early striving for tone rather than

19. Reproduced in A. J. J. Delen, *Histoire de la gravure dans les anciens Pays-Bas* . . . (Paris, 1924-34), plate xliii.

Comment lermite dit a lacteur que lon lappelle
Entendement. et des deuises quiheurent ensamble



Olivier de la Marche: Le Chevalier Délibéré, Gouda, 1486 (reduced)

line, attaining a picturesque and spirited effect. It is an outstanding book of the century, and emphasizes the importance of Dutch illustration of the period. An edition was issued as late as 1591 in Antwerp, with copperplate copies of the original cuts.

A note or two more on the Netherlands, as a hint of inner and outer influences: Boccaccio's *De preclaris mulieribus* (Louvain: E. v. d. Heerstraten, 1487) has cuts copied from the Ulm edition, with differences in handling. The stumpy figures are shaded with parallel uncrossed lines, and the cuts neatly match the type. Another book issued the same year, *Ludolphus de Saxonia v. d. Leven ons Heeren J. C.* (Antwerp, 1487),²⁰ with its long figures and flicked effect in shading, brings us nearer the date 1490, after which, we are told, Dutch and Flemish cuts copy French shading, though clumsily. Of the numerous illustrated books printed by Peter van Os at Zwolle not much can be said; still, one of the earliest, a volume of sermons of St. Bernard (1484), has a frontispiece of the Virgin and Child with the Saint that is noteworthy for its pictorial effect and for the feeling of the scene, which overcomes any helplessness in drawing or cutting. Finally, we must note the *Metamorphoses* (Bruges, 1484), with cuts which resemble French work of the day. The decline of good work in the Netherlands has been attributed in large part to the attempt of the cutters of the Low Countries to imitate the French woodcuts introduced by Leeu, without attaining to the delicacy of the shade lines of the imported product.

The first illustrated book in the North which consistently, in its adherence to visual facts, brings us into contact with a more modern point of view, was issued in Mainz, Germany, in 1486. This is the *Peregrinatio in Terram Sanctam*, by Breydenbach, illustrated by Erhard Reuwich, the first illustrator known to us by name. In this book, which marks the designer's emergence from anonymity, there is a conscious application of a technique to a purpose. The pictures show a direct turning to nature, and they have something of the

20. See M. J. Schretlen, *Dutch and Flemish Woodcuts of the Fifteenth Century* (London, 1925), plate 45.



De Surianis qui Ierosolimis et locis istis manentes etiam se
asserunt esse xpianos.

Iterum sunt etiā Ierosolimis quidā alij Suriani appel-
lati a ciuitate Sur quondā pementi vt aliqui dicūt. Vel
Syriani a provincia Syrie a qua et syri nominatur. Hi
in terra orientali sub diuersis regibus et principibus sarrace-
nis atq; barbaris iugo seruitutis opprimuntur ab olim. semp tributarij
et serui. homines inbellēs et propterea inepti ad pressa. vtpote timidi et
formidulosi. vnde nec arcibus vtuntur aut sagittis vt ceteri. sed ad agri
culturam et alios inferiores labores sunt aptiores. Sunt etiā ex ma-
gna parte heretici. homines dolosi. duplices animo atq; mendaces. ami-
ci fortune et ad munera accipienda promptissimi. Furtum et rapinam
quasi pro nichilo habent. Secreta xpianorum vbi possunt ad infideles
proditorie deferunt et sarracenos. inter quos nutriti et cōmixti didice-
runt opera eorum mala. Vxorēs suas more sarracenoꝝ diligentissime
inclusas custodiunt. et tam ipas q̃ filias suas in publicū non sinūt exi-
re nisi linteaminibus inuolutas. velatasq; panno nigro super facies
suas. ne ab alijs videantur. Et eorū filie adeo custodiuntur accurate. vt
non nisi desponsate a maritis. prima nocte copule transacta. possint vi-
deri. quāmodū et sarraceni circa filias suas itidem seruant. exemplo
patriarche Jacob qui ad rachelem se exstimas ingressum expletis nū-
ptijs mane reperit hyam. Hi Suriani. grecorū institutiones ritus et

Breydenbach: Peregrinatio in Terram Sanctam, Mainz, 1486; illustrated
by Erhard Reuwich (reduced)

sketchy character of drawings of original intention. Reuwich had traveled with Breydenbach, and in his illustrations we have drawings made on the spot (we may disregard the unicorn in a group of animals which Reuwich had "seen in the Holy Land") instead of imaginary pictures such as the same portrait cut used to personify various individuals and the same city view used for various places as they appear in the Nuremberg Chronicle, the Italian *Supplementum chronicarum* of Foresti, and other books. Reuwich was a pictorial reporter, a realist, working a bit in the spirit of nineteenth-century illustration, glibly with facile attainment.²¹ In one of the cuts, a foot projecting beyond the border line offers an early instance (a still earlier one appears in the Spanish *Trabajos de Hércules*, 1483) of the use of a device often applied in our own times. This illogical protrusion of portions of a picture outside of its frame, in work of recent days, aroused Pennell's strong criticism. It is interesting to see that in the Lyons issue of Breydenbach, 1488, illustrated with copies of the German cuts, the foot is carefully tucked within the border.

This Breydenbach-Reuwich book is more modern than the famous Nuremberg Chronicle of Schedel, which came seven years later, in 1493. In this *Liber chronicarum* the illustrators, Wolgemut and Pleydenwurff, come out under their own names, as Reuwich had done, but their drawings take us back to an earlier period and ideal.²² It is one of the numerous cases, in Germany, of such a reversion to a spirit of the Middle Ages, of the Gothic, in the course of change towards the spirit of the Northern Renaissance. This Chronicle has been described as the most lavishly illustrated German book of the fifteenth century, but the appearance of lavishness is largely due to the repeated use of the same cuts. As already noted, one picture of a ruler does duty for a number of emperors, one picture of a city for various cities. As the late G. E. Woodberry put it, such pictures were

21. A word here concerning the ever-recurring mention of the use of crosshatching in the *Peregrinatio*: there are a few spots of crossed lines in the elaborate title, but the rest of the illustrations show no crosshatching at all.

22. See F. J. Stadler, *Michael Wolgemut und der Nürnberger Holzschnitt im letzten Drittel des 15. Jahrhunderts* (Strassburg, 1913).

Berta etas mūdi

ricum ducē barioarie. Otto magnus genuit ottonē ruffum q̄ otto fecūsus genuit terram. Beatrix dux barioarie genuit beatrix sancti. Is desilio ductus q̄ ab incarnatione dñi. 995. obiit sepultus transpone in cenobio sancti beatrix cū tali epigramate. Beatrix romani regis p̄ r̄ defenfo legi bavarie cultus p̄ est. hic dux beatrix sepultus. fuerit cū nata duo filij r̄ filia unica primus pius beatrix habeburgensis postea ipatoz scous buno eps augustinus. filia aut̄ geysila q̄ nupta stephāo regi bugarie regnū ad xpi fide dūerit. Eius aut̄ beatrix ipatoz vxorē vt̄ vxorē diligens. q̄ nūq̄ cognouit. Eū plem fē nō dabūt rū sciret. terrena in celestia comitatus ep̄anū in honore sancti petri scilicet georgij p̄stuit. pluracq̄ alia pietatis oga. Is appropinquas mort. multitudo inges demonū magno strepitu an cellā beatrix sancti trās sicens. beatrix aperis fenestā vltimū de societate interto gās. q̄s effert. Is r̄ dñe legio demonū sumus. q̄ ad mortē cessas speramus. si in eo quid recipimus. Ille adiutans diaboli vt̄ rediret. q̄ reuertens ait. Tibi p̄fecam. bona em̄ r̄ mala eius in statera posita. adustus ille lauretus ollā aureā immensis pondris attulit. Et dñi superasse videbatur illa ad bona. p̄iecta. pond⁹ excessit. ideo iratus aure vna olle p̄fregit. Epi pellant aut̄ calicē diabolus ollā quā impatoz eccie meriburgensi in honore dñi Laurentij fieri fecerat. cui ob magnitudine due aures inerāt q̄ adduc p̄p̄o quorannis ostendit. Repertū ē impatozem beatrixm tūc ad dñm migrasse. Et vna aurem calicis fuisse fractam. tercio ydus Julij.

Olros quocq̄ magnus optime de romana ecclia meritis. ac soleini decreto a pontifice summo impator p̄nūciatus tandē semo grauis ludouicu filiu aquitanie regē r̄ imp̄ij successore reliquit. Ludouicus aut̄ cognomēto pius impator inter ceteros filios. tres filios habuit. Erolū regem galie. Alterū luto uicu regem fracie. Tercū Sigmundū rbeni comitē palatinū. Is ex vxore sua macholdis tres filios ac filia vnicā genuit. Theodoricus primus ep̄anū metensem tenuit. Alter adelbertus canonicus metensis. Tercius palatinus rbeni beatrix noie. p̄nūciā barioarie sibi adiūxit. Cui filia a deo data fuit om̄i probitate r̄ san ctimonia ornata. filia beatrix nobilitate kungegadis diuo beatrix impatoz infirmo inuocata. cū eo in om̄i castitate vsq̄ ad obitū vitā celebre p̄egit. Eriū insurgente diabolo eā de milite suspēta dñit. ideo sup̄ candentes vomeres. xv. passibus nudis pedibus eā incedere fecit. q̄ ascendente ait. Sicut me o de? ab beatrix r̄ ois bus alijs intactā nouisti. ita me aduasa. Eui vxor audita e dicere. Virgo maria te v̄gine liberabit. Totamq̄ candentē massā illela p̄currit. Tandē cū post obitū mariti in monasterio a se fundato in basia cū om̄i sanctitate ac v̄tutibus diuinus am̄s. xv. vixisset. migravit ad dñm. sepulta deinde bambergē ad latus beatrix quā Inuocetū q̄r⁹ papa. p̄ crebra miracula sc̄ay cetur aggregauit. Eui festū tercio marcij celebrē b̄f Cozezantes per annum



willeghisus eps

illos affectit. nec vestimēta nec calcamēta eoz toto illo tpe attenta sunt. Anno aut̄ reuoluto bozebert archieps in cui⁹ dyocesi hoc mirabile cōgit ad loca venies a nodo quo sacerdos illos ligauerat. absoluit atq̄ an altare dicte ecclie reconcilia uit. filia p̄sbyteri cū duob⁹ alijs p̄tinuo examinata ē. ceteri continuis trib⁹ nobilibus p̄mis dormierūt aliq̄ postea obierūt. Ceteri v̄o p̄ nā suā mēbzoz tremore. p̄dierūt. hoc sc̄ipm̄ reliquit vberius qui fuit vnus ex eis.

Willeghisus archieps magūn⁹. Is om̄i dñilem b̄ns opem q̄ curru r̄ bigas facere solebat. iō i thaliam cū nato grossis litis scribi iussit. Eui ip̄e claue b̄s diligeret custodia p̄yas intrare solus p̄suevit. Et legere sc̄ip̄ura. q̄ ita lis erat. w. illigse fcole vi veneri. b̄ appēdit r̄ rotas p̄ pietate vt̄ statū sue paup̄az agisceret. inde rote in ventillo ecclie mō guntine habētur. Is beatrix consecrauit.



Eissa v̄go nobilissima vxor beatrix ipatoz stephano vngarie regi collocata. Eui oga rex ip̄e r̄ p̄p̄i bugarie integram xpi fidem accipere.



not intended to be individual but typical. They represent 'a sort of early example of visual instruction: We purpose to speak of an emperor — behold an emperor! This repeated use of the same cut in a book had been seen before, though not to the same extent; for example in *Der Seelenwurzgarten* (Ulm, 1483).²³

Wolgemut also had a hand in the illustration of another noted book, Stephan's *Schatzbehalter* (1491), printed, like the Chronicle, by Anton Koberger of Nuremberg. In this, ambition o'erleaped itself, and the plan of decoration was not carried out; the first half has ninety-two woodcuts, the second only two. The book is encountered in colored copies, although the cuts already show a striving for tones and tints in black and white beyond the old simple outlines, a significant point, already noted.

The earliest cuts, as we have observed, were mainly in outline, the illuminator or colorist supplying color and tone. Then, fairly early, came shading by parallel lines, straight or curved to follow contours. Finally crosshatching, lines crossing each other in two or more directions, was employed to give still fuller pictorial effect, to indicate tone as well as shading. In copperplate engraving, where the lines are incised, crosshatching offers no special difficulties to the engraver, but when the lines are cut in relief, as on the wood block, they can be crossed only by the arduous means of gouging out all the diamond-shaped spaces at the intersections of the crossed lines. This obviously increased the work of the cutter, which became pure drudgery when the crosshatching was done thoughtlessly by the artist, a condition which we find as late as the 1860's in England and elsewhere. Nevertheless, the tendency towards greater completeness in effect, towards a more pictorial quality, put woodcut illustration more fully on its own feet. It became sufficient unto itself, a black-and-white rendering of tone and color values which made hand coloring not only unnecessary but an intrusion, as we have seen.

In 1494, one year after the appearance of the Nuremberg Chronicle, there was issued the Lübeck Bible with illustrations, which,

23. See *Schramm*, vol. vi.



En ierthe sprak alle sine rede bi deme heere in masepha.
 Unde sente vch baden to deme koninghe der sone am
 mon. te vart sinter personen weghen segghen scholde.
 Want salses to wyschen dy vnde my. dach du gheba
 men dyse teghen mi. dat du myn land voorwiste wult
 Wente israël baden antwerde be. Wente israël heft myn
 land ghenam. do id vpsiet van egipten. van de en
 den ammon beth to ieboc. vnde to der iordan. Want
 me so ghif my nu wedder myt vreden dach land. Vor
 middelst ten baden bod vrede vnder mere. vñ bood
 dat en dat se scholten segghen deme koninghe ammon.
 Wy seche iepthe israël heft moab dat land nicht ghe
 namen. vnde of nicht dat land ter sones ammon. me
 do se van egipten to samende steghe. do wanderde he
 do: de wilensse beth to deme roten mere. vnde quam
 in cates. Vnde sende vch baden to deme koninghe edo
 segghende. Wolat my dat ik ghaen moghe auser dyn
 land. de wolde sinen beten nicht ghynne. Vnde sende
 of to deme koninghe moab. de of voismade to gheue
 te ten ghif. vnde also blef he in cates. vnde ghint vā
 ter sden vnnme dat land edom. vnde dat land moab.
 Vnde quam to der ofter syden tes landes moab. sette
 de synre lade auser ammon. vnde wolde nicht ghaen yn
 de ende moab. want ammon is by belegghen deme lade
 moab. Vnde also sende israël baden to sion deme kon
 ninghe der amoureyen vech wanebein esbon. vntz se
 den ene. volat my dat ik moghe ghan doer dyn lant
 beth to deme vlete. vnde de sulre de was of voismade
 ten te woide israël. vnde lech ene nicht ghan auser si
 ne ende. men also he hadde ghesammelt vrentelike vel
 heyt. vnde ghinc vch sineme lande teghen se yn iasa.
 vnde was en staet lusen enmeighen stan. Vnde de he
 re ghaf ene in te wald israël mit alle syneme heere. vñ
 de sloch ene. vnde besetende alle dat land des amourey
 des in wamers des landes. vntz alle synre ende. van ar
 non beth to yeboc. vnde van der wilensse beth to der
 iordan. Wntumme te here een ghod israël volkerde
 den amoureyen. do syn volk israël was stridende teghe
 ene. vnde du wilt nu syn land besitten. Ister nicht al
 so dat dat land dat dyn ghod thamos dy besitten led

refensu dy myt rechte to besittende. vntz de ock te he
 re vñse god een wynter beholden hefte. scholen de of
 nicht lamen in vñse besittinge. Den licht bistu beter
 vñ balac. de sone sephor te konink moab. te de nicht
 begheert wach to frighende dat land moab. dach de
 konink seon volaren hadde. men he vouchende dat he
 of volste syn deel landes. Eder du konink dat beten
 sen dach synen slyck konink na emel gheuyt hebbe te
 ghen israël. vnde stridte teghen ene. dede want heft
 in esbon. vnde yn synen doopen. vntz in aroet. vnde
 yn sinen doopen. vnde in allen straten der yordan. die
 hundert iaer auser vñpe dat se dat mochen wedder
 frighen. Wntumme hebbe gy in sodaner ryd nicht be
 socht in tesser weddershenghe. Wntumme syndeghe
 ik nicht in die to besittende myn land. men du dach
 quadlik in teghen my. my to volken deghe vntrecht
 uerbighe syde. De here een vñsgheder tesser daghes
 werdet ryghende twyschen israël vnde te sones am
 mon. Vnde de konink der sones ammon wolde nicht
 to vreten sin an den worden iepthe. de he voormiddest
 den baden em to ghebade hadde. Wntumme quam
 vñpe iepthe te gheif des heren de wille yn de te kon
 heyt to stridende vñ dat volk. yn der hopen der god
 lisen hulpe. vnde was vñmeighande galaad vñ ma
 nasse masepha. vnde of galaad. Vnde van dat ghan
 de to den sones ammon. vnde laude een loefte deme
 heren. segghende. Ister dat du de sones ammon in mi
 ne hende gheuende wist. dede alder esst werd vteghen
 de vch ten doer minnes huses. vñ werc my enmeighen
 lamen de. wic ik wedderkende werde mit vrede vā te
 sones amon. den werde ik offerende deme heren yn een
 betende offer. Vñ iepthe ghinc to ten sones ammon
 dat he stridde teghen se. tes gaf se de here in synre hen
 de. vñ sloch doo van aroet beth du lamen in minich
 twynich stede. vñ beth to abel de myt wygharte be
 planten is alto groet ene plaeghe. vñ de sones ammon
 worden othmoich ghemact van den synder israël
 Also iepthe wedderkende was in masepha in sin huse.
 Do quam em enmeighen synre engebeame dochter mit
 binghen vnde myth singhen. want he hadde auser

though they have been brought into connection with the Cologne Bible in general outline of composition, have all the force of original work. There were apparently two artists responsible for the drawings, one not so notable, the other a man of powerful individuality, the first great illustrator. The figures, set in spacious surroundings, show remarkable immediateness of observation; they have body and life; gestures and attitudes are natural. There is here nothing petty, but a big directness, a rhythm, an architectonic feeling almost of mural design, yet sure adaptation to medium and purpose. These pictures look somewhat strange to the German art of the time, and it has been conjectured that they are the work of a Netherlander. Reproductions of the cuts have been published in books which may take the place, for purposes of study, of originals not available.²⁴ Here again, though the cuts in black and white so stand on their own feet, unwarranted coloring persisted, as in the copies of this book in the Nuremberg Stadtbibliothek and the New York Public Library.

About the last quarter of the century, according to Wilhelm Worringer,²⁵ there came separation of the designer from the technical executant of the cuts, but individuality in the design had begun to be evident long before that time, as we have seen. The emergence of the designer, as distinct from the craftsman-cutter, is strongly felt in Basle, which city offers another interesting example of local development of style. In the first illustrated Basle book, the *Spiegel der menschlichen Behaltnis* (1476), may be traced two main styles: one, almost entirely in outline, meant to be colored; the other, in more evident woodcut technique, with more hatching and less thought of coloring. This, again, illustrates the march of the wood block towards self-sufficiency.

In Basle was published Sebastian Brant's Ship of Fools (*Das*

24. See especially Max J. Friedländer, *Die Holzschnitte der Lübecker Bibel von 1494 zu den fünf Büchern Mose* (Berlin, 1918), which goes into the question of the attribution of the cuts in this Bible to two artists; *Die Lübecker Bibel, mit einer Einführung von M. J. Friedländer* (Munich, 1923); and Hans Wahl, *Die 92 Holzschnitte der Lübecker Bibel aus dem Jahr 1494* (Weimar, 1917).

25. *Die altdeutsche Buchillustration* (Munich, 1912).

Narrenschiff, 1494)²⁶ — not the usual folio but a handier quarto — the illustration of which is said to have been closely supervised by the author. Brant's motto was *Imperitis pro lectione pictura est* — "To the unlearned a picture is the best text." The book was soon pirated in various editions, for which the original cuts were copied. Some of the illustrations in the original are poor enough, but there are others which were drawn by a true artist, finely endowed. He has been called the Master of the Bergmann Shop (referring to the printer Johann Bergmann), and his identification with the young Dürer has been supported with strong arguments. The same artist illustrated also the *Ritter vom Turn* (1493), a German version of Geoffroy de La Tour-Landry.²⁷ It is one of those moral stories popular at the time, and like Boccaccio, *Buch der Weisheit*, and the Lives of the Saints, it was repeatedly republished. A pirated edition appeared in 1495, with recut illustrations. These copied cuts do not show too much of the spirit of the originals. The cutter, working in the old tradition, strangely changed the designer's work, his flowing line, his freedom in design, his facial expression. It is another instance of the frequent return to older forms in this period, producing late fifteenth-century books which have little or nothing of the more modern feeling of Reuwich or the Master of the Bergmann Shop. Another queer bit of transition is the frontispiece of *Hortus sanitatis* (Mainz, 1491), quite in the old manner, though tinged with a touch of nature in the faces. Even well into the sixteenth century there came illustrations untouched by the development of the more modern spirit

26. Reproduced in *Das Narrenschiff — Faksimile der Erstaussgabe von 1494, mit einem Anhang enthaltend die Holzschnitte der folgenden Originalausgaben* (Strassburg, 1913).

27. See Werner Weisbach, *Der Meister der Bergmannschen Officin und Albrecht Dürer's Beziehungen zur Basler Buchillustration* (Strassburg, 1896); Rudolf Kautzsch, *Die Holzschnitte zum Ritter vom Turn* (Basel, 1493) (Strassburg, 1903), with reproductions of all the illustrations; and Frank Weitenkampf, "Der Ritter vom Turn and the Dawn of the Renaissance in Book Illustration," *New York Public Library Bulletin*, September 1931. The last is a résumé of the considerable literature dealing with the *Ritter vom Turn* and the attribution of its illustrations to Dürer; it reproduces two cuts from the original edition of 1493 and the cuts of the same subjects from the pirated edition of 1495 for an interesting comparison.

indicated. For common use, what we may call the primitive manner long persisted.

Besides the drawings for the Ship of Fools and the *Ritter*, the artist who caused all the discussion as to authorship drew also a number of illustrations for an edition of Terence. These were not cut, save in a few instances, and exist as drawings on the blocks. They have been reproduced, and offer an unusual opportunity for comparison with the designs as copied by the cutter for the *Ritter*, to get an idea as to how much of the artist's touch was preserved in the cuts. These drawings have an easy, routined flow of pen drawing, with shading but no crosshatching, thus lightening the work of the cutter. There is a snap about this artist's drawings that lifts them quite out of the average of their period. Weisbach notes that he was a pioneer in the rendering of landscape.

The *Ritter vom Turn* is one of a small group of outstanding books of Germany and the Netherlands (*Le Chevalier délibéré*, Breydenbach, and the Lübeck Bible are among the others), in which appears the completest expression of the newer art of illustration in Northern Europe in the late fifteenth century. In them the sixteenth century is dawning.

Albrecht Dürer, apart from the debated work in Basle, did some illustrations for books and some most notable series of prints. The first important one of these was the set of large cuts dealing with the Apocalypse, first issued in 1498. In some editions these pictures are accompanied by extracts from the Bible, yet they form a portfolio of engravings rather than an illustrated book. Illustrations they are, nevertheless, intensely interesting in their evidence of Dürer's influence on the art of drawing for the wood block, and interestingly illuminating in their revelation of the artist's attitude towards the text which inspired him. They form a noteworthy and highly significant expression of the German spirit of that day, a time of strong mental ferment. If we find some exaggerated gestures in these Apocalypse cuts, we cannot escape from the compelling force of such pictures as the "Four Riders." Also, the landscape backgrounds again



Der Ritter vom Turn, Basle, 1493 and 1495 (reduced)

exemplify the growing concern with the beauties of nature. There are other such series of separate prints illustrating Bible subjects, issued just before and just after 1500, including Dürer's Little Passion and Life of the Virgin, as well as those by other artists. However, these take us out of our field.

To pass from the North to the South, to Italy, is truly to enter a different world, one of changed viewpoints, ideals, aspirations, spirit, and style of expression. This appears strikingly if we place Dürer's Apocalypse of 1498 beside the *Hypnerotomachia* issued in Venice a year later. No more pregnant illustration can be found of the synchronous development of different tastes and ideas in different countries, with different intentions and results. Generalizations are always a slippery ground on which to venture, but Lippmann's statement²⁸ will do well enough to indicate a fundamental difference between the Northern lands and Italy. He says that illustrative work "was developed in Germany from a mere love of pictures, as a sort of dramatic commentary upon the text which they accompanied; and in Italy from the desire for beautifying books, as well as everything else, with decorative graces. In Germany, the proper function of book-illustration was instruction; in Italy, ornament."²⁹

In the search for "firsts," we find in the *Meditationes* of Turrecremata (Rome: Ulrich Hahn, printer, 1467; 2d edition, 1473) the first illustrated book printed in Italy with movable type. The woodcuts were based on frescoes which Cardinal Turrecremata had caused to be painted in the church of Santa Maria de Minerva in Rome; their pictorial effect persists somewhat, despite the helplessness of the cutter. The awkward cuts have perhaps something of a German

28. Friedrich Lippmann, *The Art of Wood Engraving in Italy in the Fifteenth Century* (London, 1888), p. 4.

29. A compact record of Italian work of this period is found in the Dyson Perrins catalogue, *Italian Book-Illustrations and Early Printing: A Catalogue of Italian Books in the Library of C. W. D. Perrins* (Oxford, 1914). The arrangement of this copiously illustrated and instructively annotated book is chronological — the only arrangement that is an aid in tracing development. It helps to make comparisons between various regional and local products and styles, and to show possible influences — Venetian influence in Ferrara, Florentine in Venice, and so on.

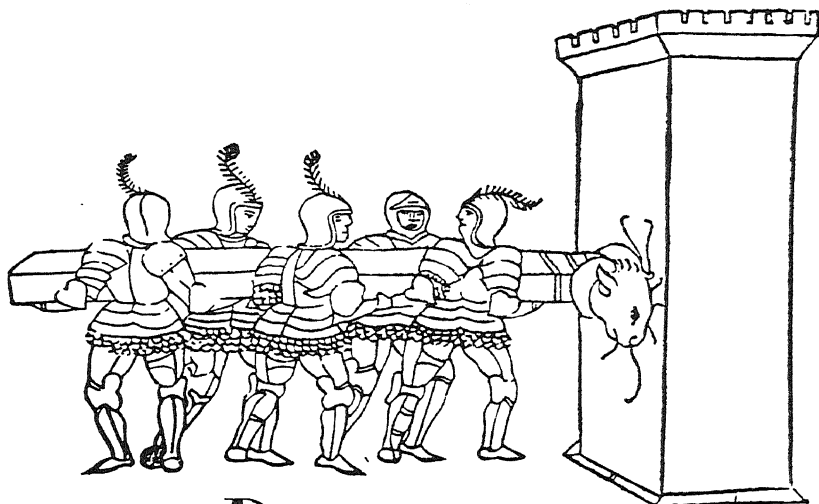


A plate from Albrecht Dürer's Apocalypse series of woodcuts, Nuremberg, 1498; 1511 reissue (reduced)

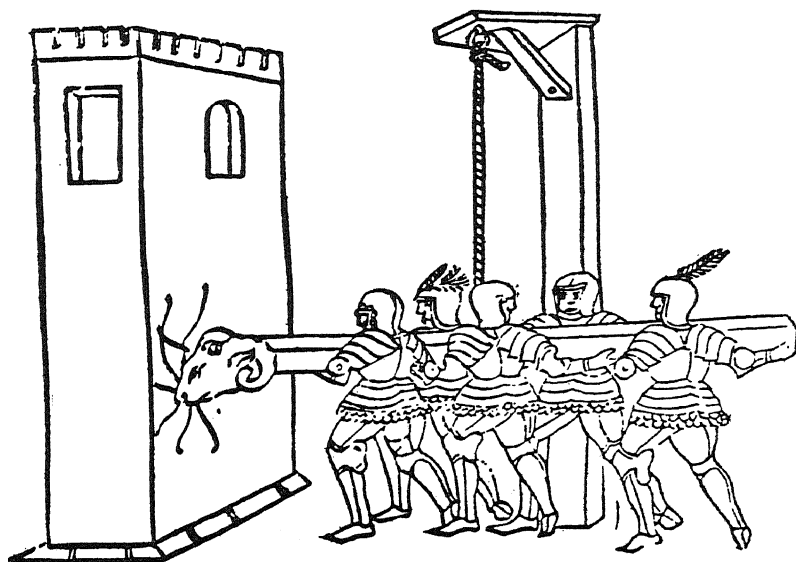
flavor. One of the best shows a cardinal kneeling before a pope, in a very simple landscape done in a few lines, with a certain realism in the figures, more in conception than in execution. The cuts were used or copied in later editions of the book (1478, etc.). It is, however, with the *De re militari* of Valturius (Verona, 1472), that we come to the earliest illustrated book of significance issued in Italy. Its outline drawings of military engines are interesting examples of illustrations of documentary intent done in a decorative spirit. Neatly and firmly drawn, and on the whole quite ably cut, these pictures go well with the type, but there seems to have been no great effort to place them effectively. Some of them sprawl over the page, and to the very edge of it, so that rebinding the book would be likely to necessitate trimming them, thus interfering with the decorative quality for which the volume has been praised. (This is a condition found in some books in our own day.) The cuts, the influence of which may be felt in the Verona Aesop of 1479, were copied for a reissue of the book by Boninus de Boninis, Verona, 1483.³⁰

In the production of illustrated books in Italy in this period, Venice and Florence were particularly prominent. Of the long array of issues from the presses of Venice, listed and pictured by Massena, a few earlier ones are noted to indicate the development of the art before we pass on to the first highly significant book, the Malermi Bible. Erhard Ratdolt, who, with Bernhard Maler, introduced the use of printed initials and borders, issued the *Calendarium Regiomontanum* in 1476. The ornamental title page of this book gives early emphasis to the decorative quality characteristic of Italian book illustration. Rolewinck's *Fasciculus temporum* (1476, 1480, 1481), with its views of cities, brings up the interesting subject of topographical illustration. That specialty found an advance here in the *Supplementum chronicarum* (1486) of Foresti (Bergomensis), in which, as in the Nuremberg Chronicle, the cuts of cities — in this Italian book dotted with solid black spaces — are used to represent various places, although some look as if drawn from nature. Simi-

30. Dyson Perrins, p. 26.



POSTEA quidam faber tyrius nomine phesarsemenos hac ratione: & inuentione inductus malo statuto ex eo alterum transfuersu utrutrinam suspendit: et in reducendo & implendo uenientibus plagis deiecit Gaditanorum murum.



Valturius: De Re Militari, Verona, 1472 (reduced)

larly, the *Sphaera mundi* (1482) of Sacro Bosco (John Holywood), illustrated mainly with technical diagrams, recalls the fact that not a few Venetian books of the time were on technical or scientific subjects. A good example is Euclid's *Elementa* issued by Ratdolt in 1482), with the text and simple diagrams set in rich borders, and with, in some copies, the dedicatory letter printed in gold.

The famous Malermi Bible (1490, printed for Giunta) is lavishly illustrated with small cuts scattered through the text. The composition in some of these little blocks can be traced to the heavier cuts of the Cologne Bible,³¹ but wherever the designer got his material, he made it Italian. Throughout these pages there runs a monumental, sculpturesque quality, a pregnant simplicity, a fine tradition. The volume is a sort of exposition of how to do it in the general get-up of a book, in adaptation of design to the exigencies of the case. Among the latter are the limits of the cutter's art; in the present book, on the whole, the designer's best was probably always better than that of the cutter. An earlier edition with a few cuts appeared in Venice in 1471, but the cuts served only as a rough groundwork for the colorer, so that the 1490 edition is the first noteworthy one. Even in the latter the colorer sometimes applied his "fine Italian hand" where it had no place, as in the copy of the second part in the Metropolitan Museum, New York. A pirated issue was brought out in 1493 by Tridino, closely following the original. The use of small cuts printed in the text instead of full-page pictures, found in this 1490 Bible, is met with also in Bonaventura's *Meditazioni sopra la Passione* (1489; the cuts used again repeatedly to 1508), N. de Lyra's *Biblia cum postillis* (1489), and the *Divina commedia* of Dante (1491). It is noteworthy that the year 1490 also saw the publication of an edition of Petrarch's *Trionfi*, in which the cuts were freely adapted from Florentine copper engravings in the "broad manner." They show this adaptation in style and technique—the latter with a touch of a pen flavor—and in their way they point to the coming competition between the wood block and the copperplate. There is also to be noted Giustiniani's

31. Massena reproduces cuts from the two books side by side.



INCOMINCIALA EPISTOLA DE SANCTO HIERONYMO A CROMATIO ET ELIODORO EPISCOPI NELLI LIBRI DE SALOMONE

IVNGA LA EPIS-
tola quelli che junge il
sacerdoto: anzi no se-
pari la carta: quelli che
lamor de xpo liga. Ha-
ueri scripto li tractati
expositori sopra. Oke
Amos. Zacharias & Malachias a gli ad-
mandare se non fosse stato impedito dala
infirmitta li solazi dele spese mandare. &
sustentare li nostri notati ala guardia de li
bri & scriptori: & questo pathe el nostro

PROVERBII.

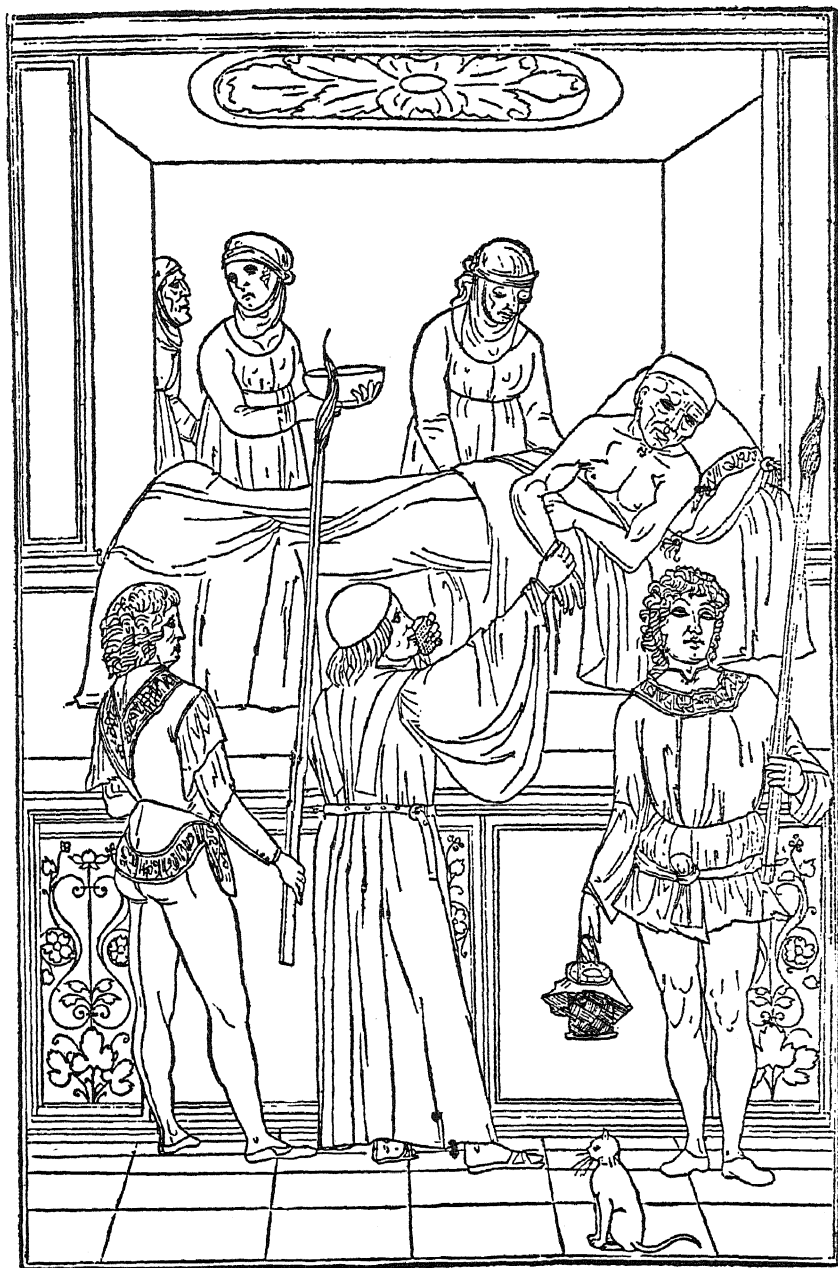
inzeppo principalmente affatichi per uoi
Ex ecco dalato la frequente turba che ad-
manda altre diuerse cose: qñ sia uisto che
to me affatichi per uoi. Hauendo li altro
bisogno: ouer ne la ragione del dato & re-
cucuro ad alchuno altro cha uoi sia debi-
tore. Diche p la longa infirmitta conqual
fatto: & perche in questo anno totalmente
non habbia taciuto: ne eniam apresso de
uoi sia stato niuto. Ho consecrato al uo-
stro nome la fanca de tre giorni: che la i-
terpretatione de li tre uolumi de salomo-
ne. Masloth. al quale li hebrei dicono para-
bole: & la editione uulgata chiama pro-
uerbi. Choeloth: alqual in greca lingua e
dicto ecclesiasten: & in launo possiamo
dire parlatore. Siralirim che in lingua no-
stra sona canna canocoy: Eghe dicto &

Doctrina della vita monastica (1494), with its frequently reproduced cut of the author walking, preceded by an acolyte.

Another outstanding book from a Venetian press is Johannes Ketham's *Fasicolo de medicina* (1493). The presence of full-page pictures in this medical work has been explained as an example of visual instruction quite necessary at the time because of the general inability to conceive abstract ideas, which had to be given visible form. The drawings, which have been attributed to an artist related to Gentile Bellini, show a statuesque quality in their firm, flowing outlines. The book, moreover, is described as forming an early milestone in the long record of attempts at color printing. (Rudolph Ruzicka believes that the colors were applied with stencils.) We have seen early printing of initials in colors. Later in the century came timid attempts to print cuts in colors, as in the treatise on astronomy by Holywood (*Sacro Bosco*), issued in Venice in 1485 by Ratdolt. Ratdolt's Augsburg *Obsequiale* (1487) has a cut printed in several colors, which has been noted as the first example of such color printing in Germany, apart from Schoeffer's stamped capitals. After such experiments by Ratdolt came the *Repetitio tituli de heredibus* of Johannes Crispus de Montibus (Venice: Johann Herzog, 1490), with a genealogical tree printed in brown and green. But the most noteworthy application of color in Venetian books appeared in the edition of Ketham referred to. This experimenting, however, was not followed up.

The last notable Venetian book of the fifteenth century was the famous *Hypnerotomachia Poliphili* — strife of love in a dream — of Francesco de Colonna, issued from the press of Aldus Manutius in 1499, which is often pointed out as perhaps the finest example of the harmoniously planned book.³² The designs for the illustrations have been attributed to various artists, but it is assumed that the signature *b* on some of the cuts, which appears also in the Malermi Bible and elsewhere, is probably that of the woodcutter's workshop. Sidney Colvin, Lippmann, and others have fairly exhausted their vocabulary

32. A facsimile reproduction was published in London in 1904.



Ketham: Fascicolo de Medicina, Venice, 1493 (reduced)



Hora qualche male che per la dolcezza lo occulto dolo non perpen-
de, possionendo el naturale bisogno, retro ad quella inhumana nota sen-
cia mora cum uchementa sedimante la uia, io andai. Alla quale quando
essere uenuto aggonuolmente arbitraua, in altra parte la uduua, Oue &
quando a quello loco proparante era giunto, alronde apparca essere asfir-
mata. Et cusi como gli lochi mutaua, similmente piu suare & delectuo-
sa, le uocemutua cum celesti concenti. Dunque per questa inane fatica,
& tanto cum molesta, fete corso hauendo, me debilitai tanto, che apena
poteua io el lasso corpo sustentare. Ergli affannati spiriti habili non essen-
do el corpo grauemente affancato hoggi mai sostenere si per el tranlato pa-
uore, si per la urgente sete, quale per il lungo peruagabondo indagare,
& etiam per le graue anxietate, & per la calda hora, disseio, & relitio
dalle proprie uirtute, altro unquintulo desiderando ne appendeo, le
non ade debilitate membra queto riposo. Mirabondo dell'accidente
calo stupido della melliflua uoce, & molto piu per ritrovame in regio-
ne incognita, & inculca, mia assai ameno paese. Oltre de questo, forte
me doleua, che el liquente fonte laborosamente trouato, & cum tanto
solerte inquisito fusse sublaro & perduto da giocchini mei. Per le quale tu-
te cose, io istetti cum lanimo intricato de ambiguitate, & molto trape-
noso. Finalmente per tanta lassitudine correpto, tutto el corpo frigidcen-

Colonna: Hypnerotomachia Poliphili, Venice, Aldus Manutius, 1499 (reduced)

LIVRE PREMIER D E

parce qu'elles estoient toutes rendues de la blanche epaisseur du dieu Pen
l'esloir veritablement plusieurs fois penueua a celle ruere duranma loy
te parmy la forest, mais onc ne l'auoir peu aperceuroit, a cause que le bon
eloir obfcur car lon n'y veoit le ciel que auers les poudres des arbres, chose
qui rendoit ce lieu si horrible & espouuanteable a vn home seul egerre, & sans
moyen de passer outre, car il n'y auoit point ny place, avec ce l'autre collee
montrant plus obfcur & tendreux que celuy ou pour lors i'elloie. de forte
que ce m'estoit grand luyde d'ouir diffier & bnyre les arbres trebuchans,
avec le tonnerre des brantries abbaues, & esclaters, entremelle d'un bruit
elonnai & horrible, lequel i'escuie en l'air, & endos strauers ces arbres, sem-
bloit redoubler & murmurer deuant home, apres le coup. Quid ie fus el
chappé de toutes ces afflictions, & que desloie goulter de celle eau douille,



te mecy les deux genoux en terre sur le bord de la fontaine et du creux de mes
deux mains fey vn vaissau que l'emply de celle liqueur. Mais comme ie la
quidore approcher de ma bouche pour asfouir, ma foif ardente, i'ouy vn chat
si fort redoublé qu'il excede le pouoir & le fanoir de la declatier la su-
auité de celle harmonie me donna beaucoup plus de declatation que le boire
qu'ir, il oua predesté si bien que i'en perdy sens, foif, & entendement: & contri-
me m'ist vaillie d'el'onduy, l'ean que l'auoir a puisée, se respondit par l'entre-
deux de mes doigts, tant me trouuay delieuse de force. Or comme le poui-
deur qui par la douilleur de l'apophi, ne considere la fraude de la meselson qu'el-
le couure, ie mecy en arriere te b'edion naturel, & m'en allay a grand halle
apres celle voix inhumaine: a laquelle quand par raison ie pendois deuant
approcher,

te & languido. Sotto de una ruuda & uerrima quercia, abundante del-
linuocellaro ouero punniculato fructo, depreccato per la fertile Chao-
na, nel megio del sparolo & graminolo prato, de l'istumosi & patuli rami
frondosa, inmbra frescha faciendo, & del trunco hiane expositi accum-
bere sopra tororate herbe. Sopra el sinistro lato cefabondo iacente, atarhe
a cum gli attenuati spiriti le fresche aure, puita affiduciente cum le crepe
labra, Chel el fianco Ceno fugato & ad fianchi dagli mordaci & feroci ca-
ni mortificato, & nel pecto cum la sagitta uulnerato, apodata cum le rano
se come alle debole tergore la ponderosa letta, ultimamente consistere no
uolendo, sopra gli uolubili genochi moribondo le prosterne lassio. On-
den queta, singigiente angonia iacendo scrupolosamente nell'auano
di scorrea, degli liti intracutissimi della interna fortuna, & gli incani
della malicia Cyrcie, fra calo per gli funerti iodato fust, ouero contra
me uolò el R. hombo. Ad quelli cali & tanu accorsi spauati, Vn edun
che, oue potero io quiti trasfidiere le herbe trouate la Mercuriale Moly,
cum la nigra radice per aiuto, & mio medicamento? Poi diceua questo
none, Ma che coler! Se non uno maligno diffente diceu la opata mor-
te. Sando cusi in qiti pniciosi aggrameti, le uirtute erano puluane, & nul
la altra Salute ritrovare penficulaua, le non frequente & fedulo baurire &
reuerere le retete aure, & quelle nel pecto oue uno pauculo di uitale calo-
reradunato palparua riscaldate, cum la aborbula gula, fora poscia uo-
nabonda exallare. Non per altra uia dunque che tenuino ritrovanti-
me per ultimo refingoro prehendeua le humide foglie torulente, sotto la
frondosa quercia rifeuare, & quelle porgere alli pallidi & aspri labri, cum
ingurgitissima audiatre, dinglunte lambendole affucare, & la struci-
tola uieua, refrigerare alquanto. Deiderando all'hora Hyppile che
ancora qual agli greci Langia fonte mi monstrat. Imperochie penficula
tamente io sospicaua, si per calo nella uita silua non aderendo dalla str
pa Dipsio io fusse mortuo, era la mia fete inlupportabile. Nouissima-
mente trunnicata la tzediosa uita & prostrata, diceu a tutto che gli intraue-
niste. Cum grauiissimi cogitamenti atouto & alienato, quasi manando
uacillaua, Dinouo sotto di questa umbra quercuina, Cum paula opaci-
tate degli rami lassua, istui di eminente somno oppresso, & spatio per gli
membrati el dolce poire, iterum mi patue de dormire.

POLIPHILE

approcher, & l'entendire en autre endroit: & quid' ell'oir la venu, elle tem-
bloit estre faulxte auec parue: aussi que elle changeoit de place, plus sembloit
deuenir melodeuse. Or apres que l'eu longuement couru en ce travail vain
& finot, me l'eu si foible, qu'à peine pouuoy ie soustenir ce corps, tant a
cause de la peur passez, & de la grande foif que l'auoy goulter, & l'ouistire
encor adon, que pour le long & ennuieux chemin que ne desloie auoir chose
que le repos, pour rafraichir ma uie, uie, si bnyre, que ne desloie auoir chose
de ce que m'estoit adueni, & fort chasty, de celle voix, mais beaucoup plus
de ce que m'estoit adueni, & fort chasty, de celle voix, mais beaucoup plus
l'auoir quile & trouue a si grand travail de mon corps, & de mon uie, que
teux autres de penfemens diuers, tant adobly du grand travail, que me
reday dessus libre, au pied d'un Chêne fort antique, lequel i'auoy uis
ge a vn pre verd. La m'ailly tumber sur le colle fenestre, come le cerf chad
le, & recen qu'espole la reille sur son eschine & tumber sur les deux genoua.
Lors gylant en celle maniere, se consideroe en moy mesme les variables mu-
tations de fortune: & me souuenoit des enchantemens de Curi, & autres
ses semblables, pendant si l'elloy point enloir. Helas, illoy ie, comment
pourray ie icy entre tant de differences d'herbes trouuer Moly la mercuri-
le, avec sa radice morte, pour mon refuge & medecine? Pays pidoie, ce n'est
point celadun qui est, & se done fort qu'un delay malin de la mort par moy
tant desloie l'air, pour le rechauffer dedans mon elomach, ou estoit de-
mouré vn bon pied de chaleur, preste a expuer & fortir, pour me las-
fer tout intenable: car ie ne me sentois plus qu'à demy viue, &
sans point de doubte a ma foif uolente & inappo-
table se ne trouuoe autre remedie, que de prendre
les plus basses feuilles encors enuoyes de la
haute la belle Hyppile pour
m'enseigner que elle fectra-
ant que uie fectra-
diz aux

Grecz. Aueuons-
foit me venoit en fan-
tatie que l'auoir estre em-
la forest, mais ou peuch du serpent
nommé Dipsas: parquoy finablement re-
nouuey a ma uie ennuieue, l'abandonat a tout
ce qui luy pouroit aduenir: & fust fort aliené
de fens, que ie ne prins a uoeller come fait
vn homme rebelle, & sans loy, la
conuente de ces rancieux, ou me trouuait
preste de fommei, qui ne fectra que se dormoit.

A ij

Colonna: Hypnerotomachia Poliphili, Paris, Jacques Kerver, 1546 (reduced)

in praise of these pictures, their naïve imagination, their fine composition. In order to appreciate the importance and beauty of such a piece of book-making, we are asked to consider size of type, size of cuts, thickness of line of each, color of ink, widths of the several margins, relative amount of space on page covered by type and illustrations (possible cropping of page by binder being taken into consideration), effect of spacing between letters and between lines; also, to compare two opposite pages in order to see the layout of both in relation to each other. Very well, so long as it is kept in mind that the achieving of this harmony is not a sole or primary function, nor too strenuously intended, but a natural exercise of taste and craftsmanship which should not be obtruded too obviously between the reader and his main object — the reading of the book. This matter comes up again in our consideration of William Morris, in Chapter IX.

It is interesting and instructive to compare this *Hypnerotomachia* of Aldus with the French edition of 1546 (republished 1561), printed by Jacques Kerver in Paris. The striking contrast emphasizes the effect of racial — no, that term is now taboo in scientific circles; call it regional or “ethnic-groupal,” if you will — point of view and consequent development of style. The original designs are followed, but the French cuts, with tall figures substituted for the shorter and plumper Italian ones, have the spontaneity of original work. One may say that in the Italian illustrations there is the salient element of directness and simple beauty; in the French, elegance, grace, realism, and dramatic force.

The *Hypnerotomachia* was the only richly illustrated book issued by Aldus, since that sort of decorated book apparently did not appeal to rich booklovers of the period. We are told that they were concerned rather with the text of the book, finely printed, and that they scorned the illustrations, with their precious illuminations in mind. For the purchasers of cheaper books, however, such as the Florentine pamphlets, cuts apparently formed an attraction.

In Florence, a noteworthy early cut is the one in the *Laude* (1490) of Jacopone de Todi, showing the saint kneeling before the Madonna

Tractato uolgare di frate Antonino arcuefcouo di
Firenze che e intitolato *Curam illius habe.*



Confessionale of St. Antoninus, Florence, 1493

in a *mandorla*. It is, however, the small books, the pamphlets, published here in the late fifteenth century, that particularly claim our attention. In them there is usually a front-page design, generally executed in firm, simple outline, practically unshaded save by white lines on black. (This method of reducing blacks to grays is a summary, somewhat rough, attempt at what was to be accomplished with extreme finish in the United States four hundred years later.) There was much generalization of persons and scenes, so that the cuts could be used again elsewhere. A large proportion of these pamphlets consisted of *Rappresentazioni* (sacred and secular plays) and the writings in which Savonarola carried on his propaganda. In the *Rappresentazioni*, the most artistic chapbooks, it is the cuts that hold our interest today rather than the typography, which is not infrequently poor. This may be noted even in so fine a collection as that in the Widener Memorial Library at Harvard University. The illustrations in these little publications take us back to the truism that beauty is not a matter of sumptuousness; the cut at the head of one of the many theological tracts of the time, the *Confessionale* of Antoninus (1493; used again as late as 1515) shows this in its beautiful simplicity. This cut of a saint in his study had previously appeared in St. Augustine's *Soliloquii* (Florence, 1491). A large number of these pamphlets extend well into the sixteenth century, even into the seventeenth. The style persisted; note, for example, the fifteenth-century flavor of the cuts in Boccaccio's *Ninfale Fiesolano* of 1568. Many of these illustrations were used again or recut, and supplemented in books by others absolutely different in style.

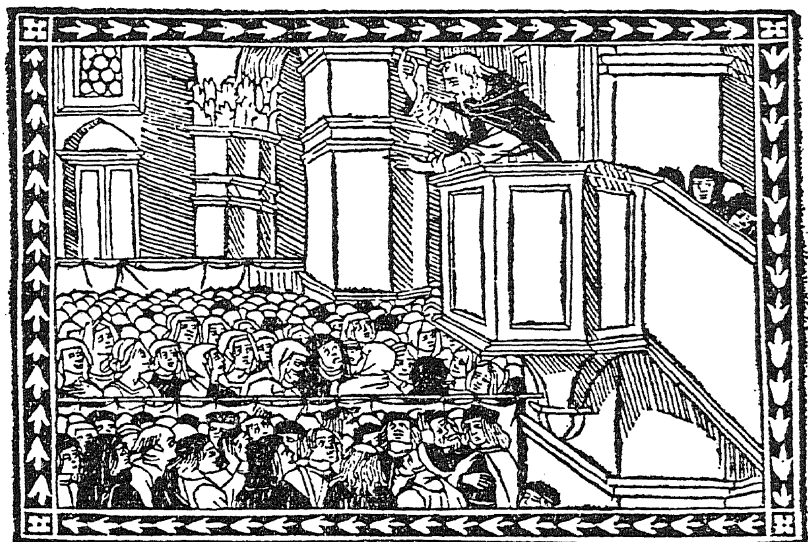
Here in Florence, too, the finely printed volumes which appealed to the more wealthy purchaser, and the cheap pamphlets, often poorly printed but with delightful woodcuts, were produced at the same time. The pamphlets usually carry off the honors today.

Savonarola³³ was responsible for many tracts in the 1490 period, and, iconoclast though he was, he apparently did not disdain what-

33. Gustave Gruyer, *Les Illustrations des écrits de Jérôme Savonarola publiés en Italie au XV^e et au XVI^e siècle* (Paris, 1879).

COMPENDIO DI REVELATIONE DELLO
INVITILE SERVO DI IESV CHRISTO
FRATE HIERONYMO DA FERRA
RA DELLORDINE DE FRA
TI PREDICATORI

IESVS MARIA



BENCHE Lungo tempo in molti modi per
inspiratione Diuina io habbia predecte mol
te chose future: nientedimeno considerando
la sententia del nostro saluatore christo lesu
che dice. Nolite sanctum dare canibus: nec mittatis mar
garitas uestras ante porcos: ne forte conculcent eas pedi
bus: & cōuersi dirumpant uos: Sono sempre stato scarso
nel dire: & non misono exteso piu che misia parlo essere
necessario alla salute degli huomini in modo che le con
clusioni nostre sono state poche: aduengha che molte sse
a i

*Savonarola: Compendio di Revelatione . . . , Florence, 1496;
originally issued 1495 (reduced)*

ever aid pictorial decoration on the title covers of his publications could give. Intent or chance may bring one to examples of his writings that have some special point of interest. In the Florence National Library there is a copy of his *Operette*, with a title design, the figures lightly shaded, done in open lines, and with white lines and dots on a black ground, the whole page hanging well together. In the Print Room of the Uffizi, Florence, there is the outline title design of *Predica dell' arte del ben morire*, which may remind you somewhat of Tory, the sixteenth-century Frenchman. Its border, pieced on, shows white on black, as do the illustrations, which try for tone and are probably by another hand. One picture near the end, of Death at a bedside, has scratchy crosshatching in white on black. This early appearance of the white line, sporadic though its use was at that time, has its decided interest. For the woodcutter the white line was assuredly an easier method of producing tonal effect than elaborate crosshatching in black. The Dyson Perrins catalogue and other books reproducing examples of this Florentine period disclose other cuts thus shaded in white on black, as well as the use of solid blacks in strong contrast with the white of the paper. This use of outline in combination with black spaces was developed here and elsewhere in Italy with distinction. Occasionally it was employed also in the North, as in the Aesop of about 1480 (Augsburg), in the picture of a weasel and mice, the latter all in black; or in Tory's Hours (1525), with slight white indications of form on a black background; or in a cut of a funeral procession in *Croniques de France* (edition of 1514),³⁴ with similar slight white indications on black. Later modifications of the "solid black" method, by the way, may be seen in certain Japanese prints and in the work of some modern printmakers and illustrators such as Vallotton and Beardsley. In Florence as in Venice, decorative feeling was applied even to books with a practical or pedagogic purpose, such as the *Arithmetica* (1491/2) of Filippo Calandri. In this work the tables have appropriate borders, which may have been alluring to young students.

34. See pages 83 and 85, below.

¶ Epistole ⁊ Euangelii ⁊ Lectioni vulgari in lingua toscana



Epistole et Evangelii, Florence, 1495 (reduced)

Some Florentine books have brought out special comment. Thus Dyson Perrins speaks of the title cut of Landino's *Formulario* (1492) as a little dramatic masterpiece, exemplifying the high rank of Florentine illustration. The illustrated book in Florence reached a notably high level, however, in *Epistole e Evangelii* (1495), hard to find in the original, but reproduced by the Roxburghe Club, with an introduction by A. W. Pollard (London, 1910). The cuts in this book were used in later *Rappresentazioni*, and they appear in an edition of the *Epistole* as late as 1560. For various Florentine books, as for books issued elsewhere in Italy, there has been much assigning of illustrations to definite well-known artists, but it is much more probable, as Paul Kristeller pointed out long ago, that these woodcuts represent rather a reflection of contemporary styles and trends, both general and individual.

Meanwhile there had been produced in Naples a book which is notable in the history of Italian book art of this century because it is different — the edition of Aesop, *Aesopus vita et fabulae*, printed in 1485 for Francesco Tuppo. The designs, firmly cut, with rich, heavy borders, are energetically drawn, without affinity with woodcuts in other Italian volumes of the day. There is a Northern tinge about these cuts (Kristeller, indeed, finds Spanish traits in them), which are marked by vigor rather than by the grace which is the general characteristic of Italian work. Whether you care for them or not, their strongly marked individuality claims attention.

Turning to other Italian cities to find indications of still further local activity, we note the edition of Dante's Divine Comedy, with Landino's commentary, issued in Brescia by Boninus de Boninis in 1487. In each of the somewhat helpless woodcuts, set in heavy floriated borders with a black ground, Dante and his guide appear, sometimes in different parts of the same cut. Once more it seems that the cutter could not keep pace with the vigor of the designer. It is noteworthy that these pictures are shaded in parallel lines, a custom which came into practice in the late years of the century. Going from Brescia to Ferrara, we find *Vita e epistole* of St. Jerome³⁵ and *De*

35. Dyson Perrins, p. 113.

Qui me laesit item laedet si laedere possit:

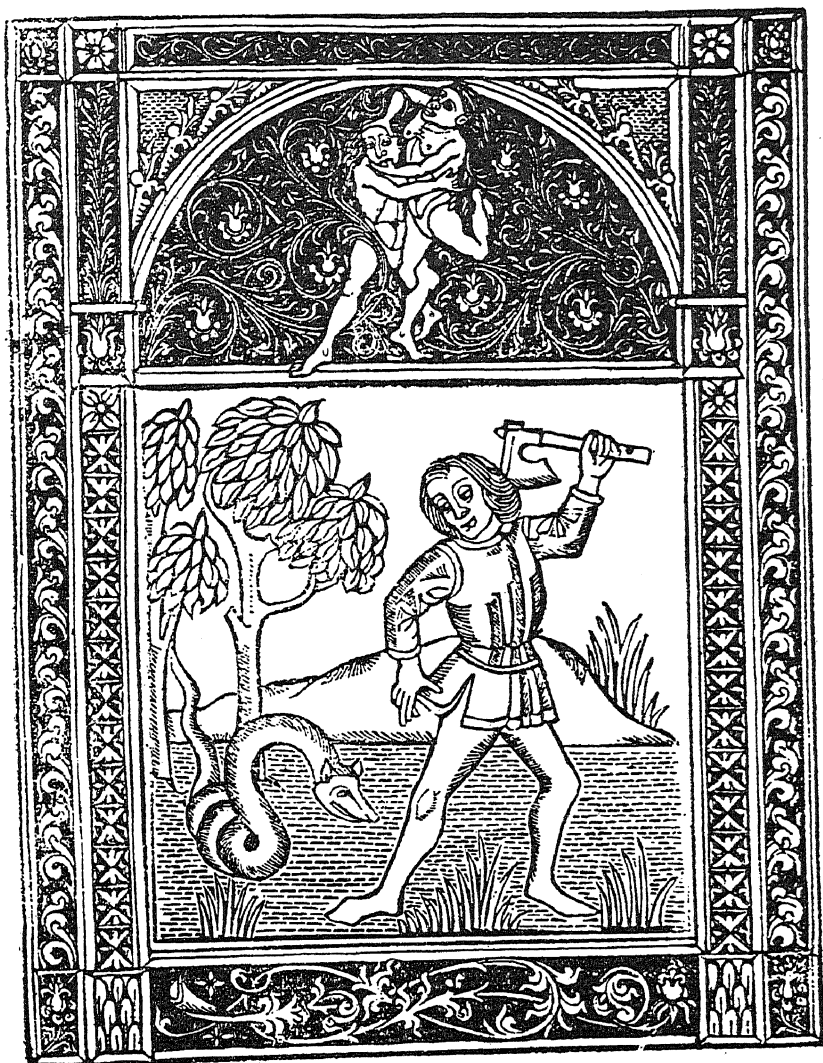
Expedit infido non iterare fidem.

Sed si te piguit sceleris scelus omne remitto:

Nam gemitus ueniam vulnere cordis emit.

¶ Qui nocuit primo: vult posse nocere secundo.

¶ Quæ dedit infidus mella: uenena puto.



Aesop, Naples, 1485 (reduced)

pluris claris selectisque mulieribus by Foresti (Bergomensis), both issued in 1497. The illustrations in the second have black backgrounds which show Florentine influence. Then there are Milanese productions, such as Petrarch's *Trionfi* (1494), Gafori's *Practica musica* (1496), and others. The Petrarch is illustrated partly by woodcuts, partly by white-line metal cuts recalling Florentine copper engravings in the broad manner. (These metal cuts are relief cuts, not intaglio engravings on copper; this must always be clearly understood when "metal cuts" are spoken of.) And so on to one more city, Rome, to see Thomas Ochsenbrunner's *Priscorum heroum stemmata* (1494), with illustrations which have been singled out by Hind for their delicate cutting.³⁶

It was at about the turn of the century — the years between 1490 and 1510 have been called the best period of the Venetian book — that some of the finest Italian decorated books saw the light. As we advance further into the sixteenth century we find, as elsewhere, craftsmanship rather than feeling, occupation with technique rather than with what it serves to say, manner rather than style.

In France the earliest books, as Pollard says, have neither the massive dignity of the German ones nor the artistic grace of the Italian. This again recalls the matter of outer influence, as in Lyons, where there were many foreign printers and many cuts or designs were imported or copied. A book issued at Lyons in 1478, *Le Miroir de la Redemption humaine*, with cuts previously used in the German *Spiegel der menschlichen Behalttnisse* (1476), has been named as the first example of French book decoration; it was followed by *Les Quatre Filz Aymon* (Lyons, about 1480) and other books with rude, even grotesque, cuts. Such volumes as the *Abuzé en court* (Lyons, about 1484), rather helpless in its scratchy lines, still have this flavor of crudity. So we go on, finding evidence of advance here and there. Millet's *Histoire de la destruction de Troye la grant* (Paris, 1484) contains many interesting cuts of battles frequently used again later. They were copied, though not slavishly, in the Lyons edition of

36. See Dyson Perrins, p. 72, and *Harvard Library Notes*, November 1921.



Ois que charlemaigne le trespas
 issant emperere et trespas
 eut conquis e toute galice q soubo
 mile a la foy chrestienne en lonneur de dieu
 te de monseigneur saint iaquez il retour

na en france et fist ses offz heberger Dele
 pampelune. En ce tēps demouroit en la
 cite de sarragoce deux roys sarrasins mar
 cillez son frere baligat. Si les avoit envoie
 le souldan de babilone po de fēdre espaigne

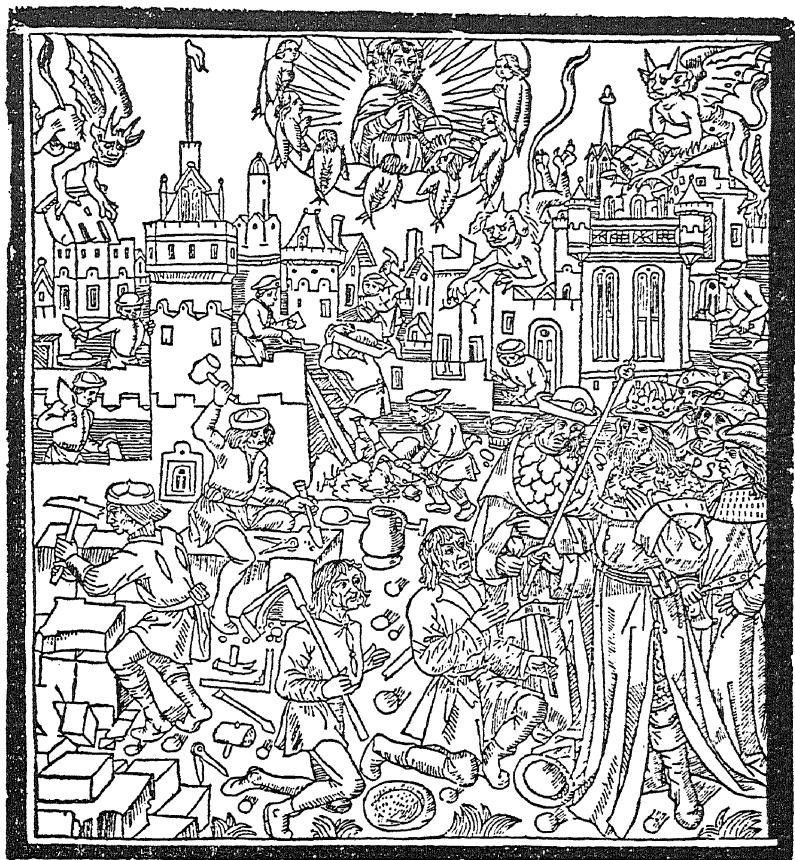


1485. Again, some of the illustrations in *Cent nouvelles nouvelles* (1486) are used more than once in the book, a favorite device elsewhere as we have seen; the cuts are distinctly *genre art*, though primitive. There may also be noted Boccaccio's *De la ruine des nobles hommes* (Paris, 1483/4), the woodcuts in which were used in England by Pynson for Lydgate's *Fall of Princes* (1494); *Ludolphus de Saxonia* (Lyons, 1493; Paris, 1500); *Exposition des Evangelies* (1484), by Maurice de Sully, with Netherlandish influence in the cuts — also noteworthy is the black pavement, spotting the design as in Florentine work; and the *Chroniques de France* (1493), with cuts partly from other editions, and with one that has a showing of realism in the man mounting a horse.³⁷

Keeping in mind the outstanding books, we pass on to what has been described as the first really magnificent French illustrated book, St. Augustine's *Cité de Dieu* (Abbeville, 1486), in which the factors of printing and illustrating go well together. Soon afterward, there appeared the *Mer des hystoires* (Paris 1488-89), with its interesting cuts, repeated in various parts of the book. Opinions regarding these cuts vary somewhat. Pollard pronounces them not very remarkable, while Olschki thinks that this is the most important book of the century, and stresses the decorative quality, which Hind notes in the "particularly beautiful" borders. Another notable book is *L'Hystoire de la bataille judaïque* of Josephus (Paris: Vêrard, 1492). The frontispiece cut, depicting a conqueror entering a city, did duty several times in this volume, as also in others. The same publisher's *Art de bien vivre* (1492) has some very fine pictures. Then there is the *Comoediae* of Terence (1493), which has been pronounced the high-water mark of Lyons book illustration in this century. Possibly the designs were German or Netherlandish in origin; there seems to be even a vague foreshadowing of Holbein.

This was a time of numerous editions of the *Danse macabre* (Dance of Death), in which were pictured representatives of the various

37. Reproduced in François Courboin, *Histoire illustrée de la gravure en France* (Paris, 1923-28), vol. 1, plate 107.



Ombien que au cōmentement de ceste translation et epposition en nostre prologue nous ayons promis a mettre de claracions et eppositions es pas et es lieux qui desirēt declaration toutesfoies nostre intention ne fut oncq̃s de mettre p̃ciapalemēt ces parolles foies en ce qui seroit distoie ou de poeterie: et nō pas de touchier a ce qui regarde la theologie: car t̃eles choses ne chēnt pas en epposition quāt a nous: mais chēnt a diso-

puter a la chapere: et a determiner a ceulx a qui il est permis / et assauoir aux docteurs de sainte eglise / et a ceulx par qui la foy catholique est soutenue. Et suppose que dieu nous eust appelle a tel degre que nous en sceussions aucune chose monstret: ce que non / ne nous semble il pas que si haute matiere cōme de la trinite / des relations dieulle / de la nature des bons anges et mauuais / de la creation du monde / des choses celestienes et super celestienes / comme des ierarchies et autres hautes matieres qui si subtil-

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classes of society subject to the inexorable grasp of death. This theme occurs also in *horae* and other books: one may note Vêrard's editions of *L'Art de bien vivre et de bien mourir*, as well as the block book *Ars moriendi* and German treatments of the idea. Outbreaks of the plague in Europe are likely to have given special point to the attitude expressed. From 1485 on, the Dance of Death was issued repeatedly, particularly by Guy Marchant.³⁸ Marchant conceived also another book of great popularity, the *Compost et kalendrier des bergiers* (first edition 1491). Of this "shepherds' calendar," a rich source of information relating to rural life of the period, a number of editions appeared, as late as 1529, that of 1499 being especially notable. It was issued also in England, first in 1506 by Pynson, who used blocks from Vêrard's English *Kalendayr of the shyppars* (Paris, 1503).

To be noted in some of these books are the large initials of calligraphic swing, particularly the L, with grotesque heads and figures nestled in their curves. These initials were used particularly in Lyons books, such as the 1491 edition of the *Mer des hystoires* and the *Recueil des hystoires de Troye* (1490). Elsewhere they appear, for example, in Alain Chartier's *Les faiz dictes et ballades* printed in Paris for Vêrard, about 1499.

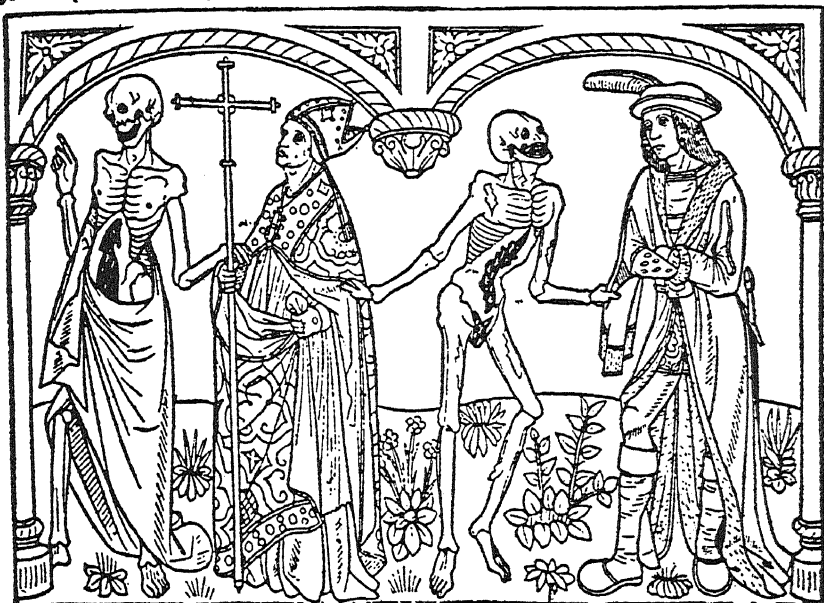
The feature of pictures dealing with the life of the plain people, appearing in the *Kalendrier* and in the initials referred to, is strongly evident in the *horae* or books of hours. In these, the illustrations, first intended to be of Biblical import, soon turned to secular subjects, pictures of occupations and sports, rendering the everyday life of the time with straightforward realism. Early genre this is, showing again the divided and manifold interest of illustrations, here in their role as documentary evidence. It is an interesting study also to trace what parallelism there is, in subject and treatment, between such cuts and the stone carvings in cathedrals and churches of the period, and other forms of art.

The printing of these devotional books began towards the end of

38. Marchant's edition was reproduced in Paris, Editions des Quatre Chemins, 1925.

*hodo mori presul: baculum: sandalia: mittit
 Volens sine Volens deserv: hodo mori.*

*hodo mori miles: bellum armis victor.
 Mortem non didici vincere: hodo mori*



De curat animo pereundi milt figure. Moie qz minus pene q̄ mora mortis habet

La mort

Que vous tires la tette arriere
 Arcenequel tires vous pres
 Auez vo' paour quon ne vo' tiere
 Ne doubtez: vous vèdres apres
 Aet pas toulours la mort eprez
 Tout hōme suivant coste a coste
 Rendre cōuient debtes: et prest.
 Dnefōys fault compter a loite.

L'arcenequel

Las: ie ne say on regarder
 Tāt suis par mort a grāt destrōit
 On suiray ie pour moy alder
 Certes qui bien la cōnoistroit
 Hors de raison iamaiz nistroit
 Plus ne gerray en chābre painte
 Mourir me conuient cest le doist
 Quāt faire fault cest grāt cōtraite

La mort

Bous qui entre les grāos barons
 Auez en renom cheualier:
 Oubliez trompetes: darons
 Et me suives sans sommeiller
 Les dames soulies reueller:
 En faisant danser longue piece
 A autre danse fault veiller
 Ce que lun fait lautre depiece

Le cheualier

Oy le che auctoisse
 En plusieurs fait: et bien fame
 Des grans et des petis prise
 Auez ce des dames ame.
 Ne oncques ne fus diffame
 A la court de seigneur notable
 Mais a ce cop suis tout pame.
 Dessoubz le ciel na riens citable.



Septembre

Septembre suis qui du refin.
 Au pressouer fais sortir le vin
 Blanc et deümet. tel qu'on demande
 Et comme dieu se me commande
 On doit en moy sen est l'usage
 L'ugiffir des arbres tout fructage.
 La saison requiert en mon temps
 que nul fruit ne demeure aux champs Pourieu de toute garnison

Je me fais septembre appeller
 plain de tous biens en tous endroie
 On peult en ma maison trouuer
 froment vin auopnies et peys
 Tous abieges par vnefoys
 Si doit chascun ceste saison
 Aduiser quil soit tant peu soit

the century; they were numerous from about 1485 to 1515, and they constitute one of the most notable achievements of French book making of the period.³⁹ They were printed or published especially by Kerver, Pigouchet, Vostre, Vérard, and Hardouin. The cuts were sometimes sprinkled through the text, sometimes used in various combinations to form borders, as, for example, in the larger-sized books which Pigouchet began to print in the late nineties, mainly for Simon Vostre. In the best of the *horae* the balanced placing of the borders on the page is noteworthy. Later, in the sixteenth century, the combination of independent cuts to form borders often produced a mixture of heterogeneous parts. The belief that many of the pictures were printed not from wood blocks but from relief metal cuts is supported by a note in Jean Dupré's *Heures* of February 4, 1488 (1489), where the vignettes are described as printed in copper. The *criblée* process (*Schrotblätter*, dotted manner), with its tone effect of white dots on a black ground, often appears in these illustrations.

In France more perhaps than in other countries the connection with the illuminated manuscript, the intention to supplant it, is evident. Reference has been made to heavy coloring in French books, obliterating the lines of the cuts. In the endeavor to imitate manuscripts richly illustrated books of hours were frequently printed on parchment.

Busy publishers, such as Antoine Vérard, acquired cuts made for others and frequently used them in books for which they were never intended. Thus, for instance, in the Josephus of 1492 a picture of a burial serves to illustrate the ravaging of a country, an execution is visualized by a picture of the sacrifice of Isaac, and a cut of Noah's ark serves neatly as a pictorial accompaniment to a reference to the sea.⁴⁰

Stepping for a moment into the next century — century divisions

39. Reproductions of cuts from the *horae* may be found in Claudin, Courboin, and elsewhere. For comment, see especially A. W. Pollard, "The Illustrations in French Books of Hours," *Bibliographica*, III, 430-472 (London, 1897).

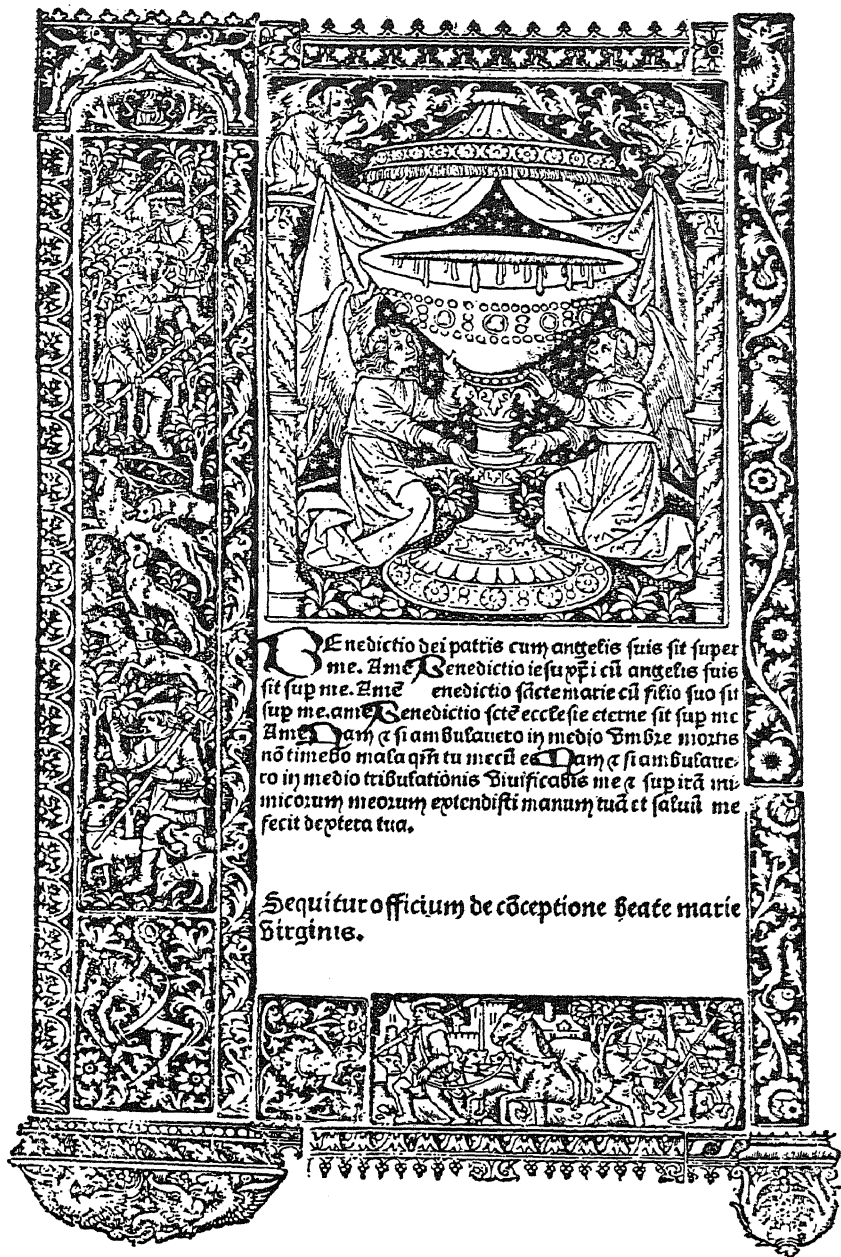
40. See John Macfarlane, *Antoine Vérard* (London, 1900), and, for further discussion of Vérard, Jules Renouvier, *Les Gravures sur bois dans les livres d'Anthon Vérard* (Paris, 1859).

are so often procrustean beds — we find the list of books of hours stretching well into the 1500's, *horae* printed or published by Thielman Kerver (1501, 1505, 1511), Hardouin (1503, 1505, 1514), Vostre (1513, etc.). They give a good idea of the changing influences in French illustration for over forty years after 1485. The best of the *horae* were published within about a decade, the sixteenth century bringing a decline in taste. French designs gave way to reproductions of German work, which was not suited to the French types, and with this, as Pollard says, "there went an equally disastrous substitution of florid Renaissance borders of pillars and cherubs for Pigouchet's charming vignettes and hunting scenes." France was going into the decline shared by all countries at the time.

Spain, while lacking some strong elements of local or individual character and importance, has an interest quite its own. Typography was introduced into Spain by German and French printers, who, it appears, speedily assimilated the spirit of the country. The cuts in Spanish incunabula came from Germany, the Lowlands, Italy, and France, sometimes through transfer of actual blocks, sometimes by copying of cuts in books issued in those countries. How much of Spanish character got into the results is a somewhat debated question; Daniel B. Updike avows that even Spanish printing is difficult to define. Of course, the phrase "Spanish character" covers not only such obvious things as a border with twisted columns⁴¹ but also the deeper, underlying, not so tangible, spirit of regional impulse. The matter leads to comparison with painting and sculpture in Spain, with their attendant strong foreign influence; in fact to consideration of the relation of Spanish art to life not only in Spain but elsewhere. Here again is an instance of the many related factors that bring book illustrations into such intimate connection with life in its various aspects.

Although Spain had hardly a strong artistic creative force to offer, yet the gradual rise of a Spanish expression has been traced. A gen-

41. J. P. R. Lyell, *Early Book Illustration in Spain* (London, 1926), p. 167.



Book of Hours, Paris, Simon Vostre, about 1508 (reduced)

uinely Spanish style can not be clearly fixed before the later years of the century, although two Spanish students, L. C. Gutierrez and Jesús Dominguez Bordona, find a marked local character even in early work, and a "happy adaptation to Spanish taste," as in the *Libro de las dones* (Barcelona, 1495).

Here are a few cases of the copying referred to: Rolewinck's *Fasciculus temporum* (1480), the first dated illustrated Spanish book, with cuts of no great artistic interest which seem to be imitated from those in the edition printed by Walch at Venice in 1479; *Imitatio Christi* (1482), with a fine knot-work border, used again in other books, an almost exact reproduction of the border on the title of the *Calendarium Regiomontanus* issued in Venice the same year; still another border, from Phocas *De partibus orationis* (Barcelona, 1488), with white knots on black;⁴² and books of the last decade of the century, with German blocks or copies of the same, including Aesop (1489), *Spejo de la vida humana* (1491), with its lively drawing, Boccaccio's *Mujeres ilustres* (1494), Breydenbach (1498), illustrated from the original blocks with many others added, and the supplement to Brant's Ship of Fools (1501), with cuts copied from the French edition. There are other evidences of French influence, such as the big capital letter L, with heads and figures, in *Oliveros y Artus* (Burgos, 1499).⁴³

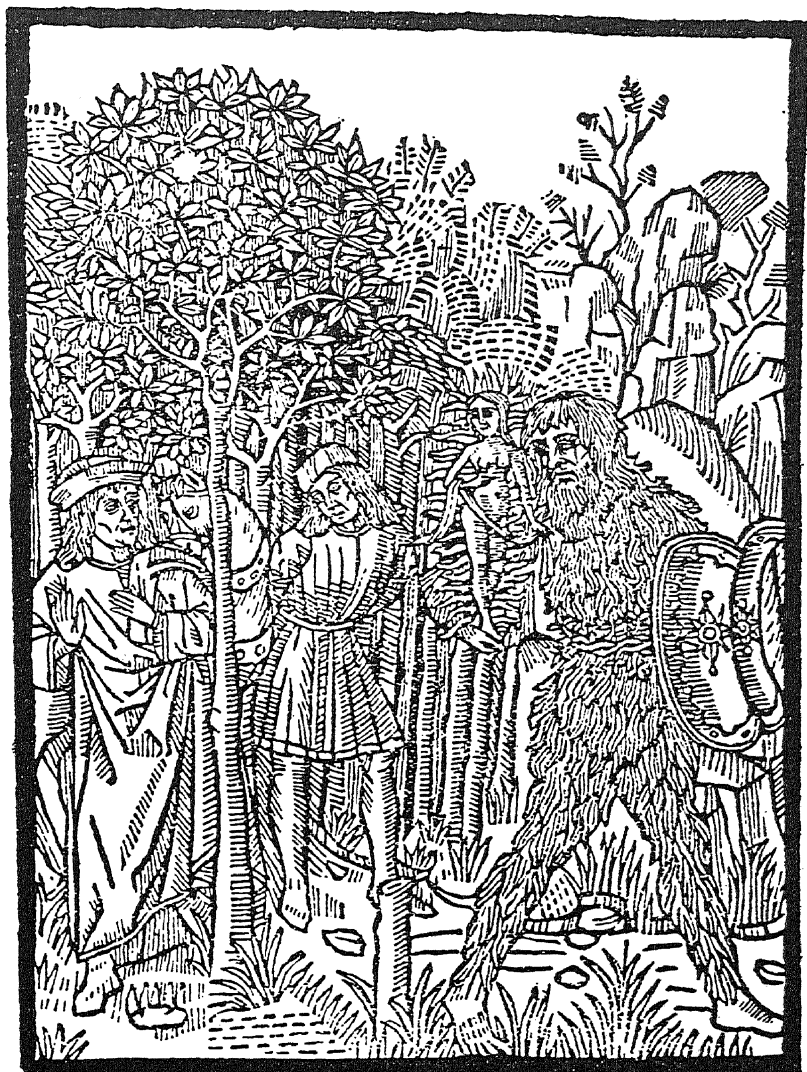
Among the few Spanish books which are comparatively free from such foreign traits is the noted *Trabajos de Hércules* (Zamora, 1483).⁴⁴ The cuts, described as the first by a Spanish master and supposed to have been printed into the book after the text, show, as Hind puts it, "a combination of decoration and bizarre qualities that characterize much of Spanish work." A second edition appeared in Burgos in 1499 with entirely different illustrations, which are poor enough.

Turning over the pages of Haebler and Lyell, one may pick out books and cuts of special interest: the *Carcel de amor* (Barcelona,

42. Reproduced in Konrad Haebler, *Geschichte der spanischen Frühdrucke in Stammbäumen* (Leipzig, 1923), p. 115.

43. See Haebler, p. 333.

44. See Lyell, p. 239.



Carcel de Amor, Barcelona, Rosenbach, 1493

1493), placed by Lyell in the first rank of early work; *St. Christopher* (1496), which has an outline cut, with border in white on black, done with an assurance in drawing and pose that lifts it out of the primitive; the title cut of Boccaccio's *Fiameta* (1497). The last named, in which the designer again outdoes the cutter, has a snap about it that seems ahead of its time. The woman, with arms crossed, is a delightful bit of characterization, and even faintly reminds one of the young person leaving the sickroom with ladylike disdain in the first edition of the block book *Ars moriendi*. At the Grolier Club exhibition in 1921 unusual praise was bestowed upon Aegidius Colonna, *Regimiento de los principes* (Seville, 1494); it was described as having an "early and handsome xylographic title-page, of a type which became fashionable for Spanish books to at least the year 1550, which was never equalled for decorative effect at its best, in any other country or any other period." The noted, fine, and excessively rare *Tirant lo Blanch* (Valencia: Spindeler, 1490) has a rich border⁴⁵ at the beginning of the text which does not appear in all copies. One is likely to find the printing in many of these books more Spanish than the cuts; the fine massiveness of the writing in Spanish manuscripts of the fifteenth century is echoed in much of the early Spanish type. It is the imposing decorative quality of Gothic type and of heraldic designs that is, on the whole, more noticeable than the less frequent illustration in these incunabula.

While illustration was flourishing on the Continent, of England there is little to say. In the few books illustrated in those early days, the cuts were often borrowed or copied from foreign sources. That Caxton's *Myrrour of the World* (1481), with cuts that are mainly coarsely cut diagrams, was the first English illustrated book, is interesting chiefly from the standpoint of bibliographical antiquarianism. Caxton's *Game of Chesse* (1481), by Cessolis,⁴⁶ has cuts that are poor

45. Reproduced in Haebler, p. 89, and in Hind.

46. This may be studied in the reproduction issued by Vincent Figgin in 1855. "Reproduced in facsimile," says the title page, which does not fit, since new type was

enough to be by native-born cutters. Nor is enthusiasm increased by Caxton's *Canterbury Tales* (about 1484) — containing a picture of the pilgrims at table, picked out by Hind as “amusing,” which it is — or the Golden Legend (our much published friend Voragine again). Of the last, E. Gordon Duff wrote that its cuts were the most ambitious used by Caxton, those in the earlier part showing a “certain amount of technical skill.” As to the “skill,” one remembers that among the blind the one-eyed is king. However, in Caxton's book of prayers entitled *The Fifteen oes* (about 1491), there is a spirited cut of Calvary which so projects itself above other English work of the time by a certain vigor in expression and action, and an easily curving line, that one looks for foreign inspiration if not for foreign source. Somewhat similar qualities appear in the cut “The three rioters and the three skeletons”⁴⁷ in the *Horae* printed by Wynkyn de Worde about 1494. These drawings show an advance which accentuates the crudity of other English illustrations. This is true also of one of the cuts in Wynkyn de Worde's *Dives and Pauper* (1496), a Virgin and Child which had previously appeared in his *Scala perfectionis* (1494), by Walter Hylton. Despite its helplessness, it has a feeling for realism which makes it entirely different in style from the other cut, which is used three times in the book. Wynkyn de Worde used over again cuts from Caxton's stock; for his *Morte d'Arthur* (1498) he had illustrations which have been described as ambitious but poorly executed. Finally, there is the printer Pynson, who acquired French cuts for his *Fall of Princes* (1494), by Lydgate, a translation of Boccaccio's *De casibus virorum illustrium*; these, in their new place, were in our own time long hailed as among the best English work of that century — until their foreign origin was discovered.

This matter concerning England is rather negative, showing little trace of an English school of designers or cutters, though adding something to the record of the travels of woodcut blocks. If one likes

cut and the illustrations were redrawn. In our time such work is done by photo-mechanical process.

47. Reproduced in Hind, p. 720.

to speculate as to reasons, one may find a suggestion in Henry Osborn Taylor's *Thought and Expression in the Sixteenth Century*, where it is pointed out ⁴⁸ that the Italians were a seeing, rather than a listening folk, whose minds were fixed on visible images, and that while on the Elizabethan stage there was little setting, in Italy plays were produced with the aid of "display, trappings, mechanical contrivances." Although Taylor is speaking of a later period, there is here an indication of a racial trait.

Reviewing summarily, we find in Germany, the Netherlands, France, and Italy, development of special and local styles of illustration, distinctive in spite of the influence of one country on another. General characteristics have been summed up: for Germany, character and vigor; for Italy, grace, decorative quality, directness, simplicity, classic beauty; for France, elegance, realism, dramatic force. We may let this pass, although generalizations, while tempting, are seldom comprehensive or final.

We are on the threshold of the sixteenth century. Into that period, with its changing ideals and expression, we shall step in the next chapter.

48. New York: Macmillan, 1920, I, 97.

CHAPTER III

SIXTEENTH TO EIGHTEENTH CENTURIES: WOODCUTS



DIVISION BY CENTURIES IS CUSTOMARY and convenient, even though we know that the year 1501 is not necessarily different in the spirit of its intellectual products, its ideals, its viewpoint, from the preceding year 1500. Yet certain centuries have come to stand for certain things, and the sixteenth century represents the full development of woodcut illustration as well as its decay, and the two are almost synchronous. It has been pointed out that careless printing of cuts and type and the use of less good paper and ink played their part in this condition.

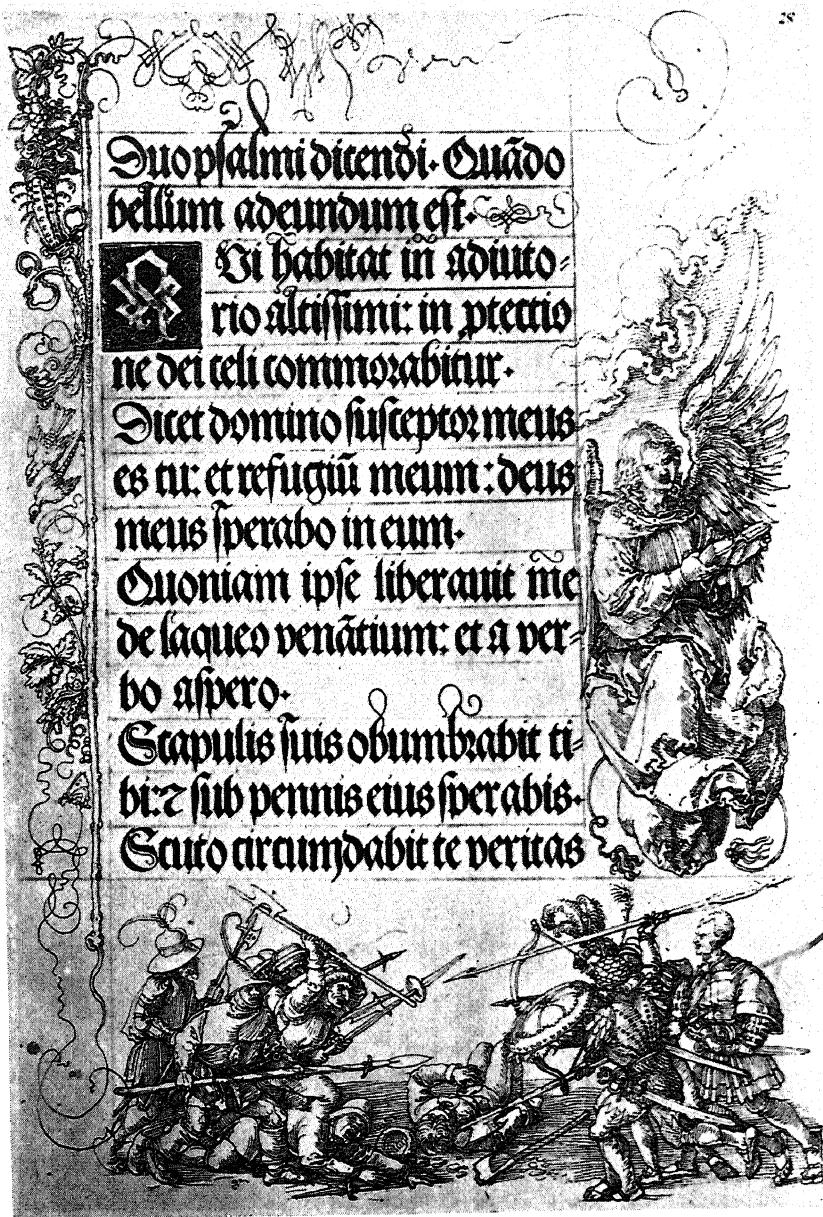
The sixteenth century opened with brilliancy and sumptuousness. It seemed the culmination of accomplishment in book illustration, and it was, from the point of view of technique. But illustration was becoming a thing for itself, apart from its place in the book. Craftsmanship became pride in handling tools, increasing familiarity breeding dull routine. There came about preoccupation with technique rather than with what technique serves to express. One recalls a remark in Samuel Johnson's *Rasselas* (chapter x): "The early writers are in possession of nature, and their followers of art; the first excel in strength and invention, and the latter in elegance and refinement." Comparison of some of the best of fifteenth-century illustration with that of the sixteenth shows a similar condition.

As has been pointed out, the earliest woodcuts, intended to be colored, were in outline or almost wholly so, but gradually tone and color effects were more and more produced by added lines. Growing demands apparently called for more elaborate designs. A distinct

illustrator class emerged, a development clearly foreshadowed in books of the preceding century, such as Breydenbach, the Lübeck Bible, the *Ritter vom Turn*. A higher, or let us say more fully trained, type of draughtsmanship brought more ambitious cutting. The formerly anonymous illustrator became a definitely named personality. This change has been generally emphasized by pointing out that in the Herbal of Leonard Fuchs, *De historia stirpium* (Basel, Latin 1542; German 1543), there appear portraits of the two illustrators and the woodcutter — Füllmaurer, who drew the plants from nature; Meyer, who drew the subjects on the wood; and Speckle, who did the cutting.

Sixteenth-century illustration is more obviously attractive to the eye than much of that of the preceding century, but it lacks some of the elements which form the strength of the earlier work, and which were indicated in Chapter II. The cuts in the incunabula were simple in design; they told their story sometimes clumsily but often with directness and some force, and they frequently went well with the type. The sixteenth-century artist, on the other hand, was more self-conscious, knew more about the tricks of the trade, and had more skillful cutters to work on his designs; but he did not always give too much thought to the question of how his designs were to be cut, frequently drawing too delicately for the possibilities of the cutters. In time, with less depth there came more assertion, with more empty conception there flourished exuberant ornament.

While this deterioration was creeping in, Germany had a period of characteristic expression, particularly in the work of Dürer. He was the embodiment of contemporary regional spirit and feeling, and his work reflects the racial, religious, and intellectual aspirations of his time and environment, showing the stimulus afforded by the Reformation and the Northern Renaissance. In his illustrations are also clearly seen the great advance in the technique of drawing on the wood and the resultant development of the woodcutter's art, on both of which his influence was very great. We met Dürer in the last century; of the later books which he illustrated one had decorations



*The Prayer Book of the Emperor Maximilian; drawing by Albrecht Dürer
(reduced)*

which exist only as original drawings, not reproduced until modern times,¹ that is, the Prayer Book of the Emperor Maximilian, preserved in the Munich Library, with designs in red, green, and violet ink, full of fantastic humor and the exuberantly joyful expression of life. As Thausing said, Dürer and German art find characteristic expression in these marginal drawings just as the contemporaneous art of Raphael and Italy are mirrored in the ornaments of the Loggie in the Vatican.

The Emperor Maximilian, for his ambitious and lavish publishing projects, enlisted the services of Dürer, Burgkmair, Schaeuffelein, Beck, Springinklee, and others, Burgkmair and Beck being responsible for the bulk of the work. There resulted the *Theuerdank* (1517) and the *Weisskunig* (first published in Vienna in 1775). It is to be noted that the *Theuerdank*, though the cuts give completeness of effect in black and white, is found also in hand-colored copies; coloring still hung on. One is not exactly overcome by this combination of imperial romantic display of a feudal spirit with somewhat easy, routined craftsmanship in illustration. The cuts in these books have been characterized as pompous and theatrical, not illustrative.

The contemporaries and followers of Dürer showed some of his manner and spirit, without his power. Under all the technical ability, mastered and routined, one finds often the gesture rather than great power or great aims. Their work was generally a display of technical sureness, facile craftsmanship, a developed manner, a spirit of sophistication and complacency. The last word forms perhaps the keynote of the period, certainly of its later development. These men knew too much, too much about making motions rather than saying something. Dürer's very perfection of accomplishment seems to have borne in it the seeds of decay for those of less original mind who came after him.

Here are a few noteworthy examples of woodcut books of the time. In the *Passionis Christi* (1506?), issued by Knobloch at Strassburg,

1. Reproduced in part in *Jahrbuch der Kunsthistorischen Sammlungen*, vol. III (Vienna, 1883), and in more complete facsimile edited by Giehlow (Vienna, 1907).

the cuts, designed mainly by Urs Graf, seem perhaps just a bit clumsy and unconvincing, although Worringer holds that their bigness of conception inspires respect. The Prayer Book of 1513 contains rich borders drawn by Schaeuffelein, Burgkmair, and others. Geiler von Kaisersperg's *Granatapfel* (Strassburg, 1510) has cuts after Hans Baldung Grien, an artist of whom it has been said that for him the woodcut was the natural language. In this book he shows the ease of the practiced illustrator, with a sort of careless freedom. The first cut, Christ with the Magdalen and Martha, has an almost solid black space on which are white-lined the fire and smoke of the hearth. In general, this artist has a distinct and vigorous personality, and stands out because of his independence, breaking away from the usual thing cultivated by his contemporaries. He illustrated other books, for instance the *Hortulus animae* (Strassburg, 1511), with jolly little pages. The *Passional Christi et Antichristi* (1521), by Luther, illustrated by Hans Cranach, and *Antwort Doctoris Martini Luthers* (Erfurt, 1521), with heavily ornate title page, are mentioned here to emphasize the fact that Luther, like Savonarola, utilized pictures to set off his controversial tracts. Again there is the opportunity to note the difference in regional viewpoint between these Northern and Southern publications. Compare, in the field of separate prints, the classically sedate *putti* of Raimondi and the whoopingly joyous little angels introduced by Lucas Cranach into one of his two prints of the "Rest on the Flight to Egypt."

Burgkmair was one of the most prominent illustrators of his time. He was identified with the imperial projects referred to, including the Triumph of the Emperor Maximilian (first published in 1796). He was long credited with a large number of drawings which the game of correcting attributions has since shifted to Hans Weiditz, quite of the North, whose fresh style and fairy-like spirit were combined with a delight in reality, and whose illustrations for the *Devotissime meditationes* (Augsburg, 1520) have a strangely modern flavor. In the *Herbarium* (1530)² of Brunfels, Weiditz is specially

2. This recalls a subject worthy of a volume in itself, the numerous herbals issued

Wie die Künigin Ernreich noch ein sach ann den hoch-
berümbten Held Tewordannsch die Er thun solt werden
liefs vnnnd die bootschafft dem Ernhold beuolsen ward.



113

Also die Künigin samen ein Rat
Darin auch hufomengebot
Des Edlen Helden Ernhold/
Der im in treuen hergeuolgt

mentioned as the illustrator. He drew many designs for Petrarch's *Von der Artzney bayder Glück* (1532), hence the appellation "Petrarch Master." His illustrations for Apuleius (1538) show the touch of the practiced draughtsman who knows what to do for the job. Crosshatching is used sparingly, to the cutter's benefit. Weiditz here works with vigor and dispatch, and is not too much bothered with deep problems. For the rest, he shows feeling for space and perspective. There are Wechtlin, too, and Schaeffelein, who illustrated *Doctrina, vita et passio Jesu Christi* and other books. Thus, we see, there was much activity in various places. The artists got their jobs, knew their jobs, and carried them out neatly.

Of Baldung Grien's restive individuality, apt to break through accepted conventions, we find something also in Albrecht Altdorfer's immediate contact with nature. His Fall and Redemption of Man, though a series of prints and not an illustrated book, is an interesting specimen of the illustrator's art. In it Altdorfer showed a quick eye for the life about him, presenting his scenes with a vividness that is not theatrical but dramatic. In the popular phrase, there is "something doing" in his drawings. This appears, for example, in the picture in which Roman soldiers are raising the cross with their spears in the same manner in which workmen in our day have planted telegraph poles.

During all this time illustrated Bibles continued to appear, under the impulse of the Reformation. A fairly notable one was that of 1533 (Frankfort), with cuts after Hans Sebald Beham which were used also in the Mainz (1534) Bible and later, into the seventeenth century; they were closely copied for the Coverdale Bible of 1535. But meanwhile Hans Holbein, first of the moderns, had, in the late 1520's, drawn a series of Old Testament scenes, which were not published until 1538 (*Icones historiarum Veteris Testamenti*) in

particularly in Germany and France from the 1480's on (*Gart der Gesundheit*, *Hortus sanitatis*, etc.) until after the middle of the sixteenth century. W. M. Ivins, Jr., has pointed out that the earlier ones successively copied one from the other, a practice which resulted in formalization, not realism, but that after 1530 the artists again went to nature.

In sudore vultus tui vesceris pane
tuo.

GENE. I



A la sueur de ton uifaige ·
Tu gaigneras ta pauvre vie ·
Après long travail, & uifaige ;
Voicy la Mort qui te conuie :
G iij,

Holbein's Dance of Death, Lyons, 1538

Lyons. In the same year, also at Lyons, was issued his famous Dance of Death (*Les Simulachres et historiees faces de la mort*), the blocks, cut by Hans Lützelburger at Basle, having traveled to France like the Bible blocks. If Holbein, in his Bible pictures, had an eye on older forms, he yet created freely and individually. Here again is what we saw in the case of the Malermi Bible's following of the Cologne Bible's compositions, a fully individual expression, accentuating difference in outlook. The Dance of Death drawings, particularly, are examples of what illustrations should be, in directness, simplicity, appropriateness to the medium. They are little masterpieces of proper handling, although it must be noted that despite Holbein's avoidance of crosshatching his drawing at times strained the possibilities of all but the best cutters. Holbein wasted no lines; there is unity of purpose and directness of result. A little cut not three inches square, such as "Death and the Ploughman," has all the breadth, the bigness, of a large canvas or mural painting, with no futile effort to crowd in all the detail. The effect desired is completely attained, while, as Ruskin said, it makes no difference whether Death has the proper number of ribs or not. In invention, dramatic power, and satirical content, Holbein's achievement was not only outstanding in the sixteenth century, but it remains one of the most noteworthy examples of book illustration at any time. If one is tempted to praise the harmony of typography and illustration in these two books it must not be overlooked that they were printed far from Basle and the cuts inserted. It is highly interesting and instructive to compare the *Danse macabre* cuts which appeared in France in the preceding century with Holbein's version of the same subject.

Book illustration went on in Germany, onward but not upward. There is significance in the statement that the Ovid illustrations (1563) of Virgil Solis are enlarged copies in reverse, somewhat changed in style, of the Bernard Salomon cuts (Lyons, 1557). The spirit of decadence referred to before was beginning to run into downright, thoughtless dexterity. Take, for example, Jost Amman's pictures of various trades in *Eygentliche Beschreibung aller Stände*

Der Reißer.



Ich bin ein Reißer frů vnd spet/
 Ich entwürff auff ein Linden Bret/
 Bildnuß von Menschen oder Thier/
 Auch gewechß mancherley monier/
 Geschrifft/auch groß Versal buchstabens/
 Historj / vnd was man wil haben/
 Künstlich/das nit ist außzusprechen/
 Auch kan ich diß in Kupffer stechen.

Der .

*Eygentliche Beschreibung aller Stände auf Erden,
 Frankfort, 1568; illustration by Jost Amman*

auf Erden (Frankfort, 1568), for which Hans Sachs wrote verses, issued also as Schopper's *De omnibus illiberalibus sive mechanicis artibus* (Frankfort, 1574); Amman was master of an easy formula. Contrast the struggles of the men of the fifteenth century, with a medium not yet mastered; then note this smart, superficial control, this smug sureness, which after all was sure of so little. Note the senseless crosshatching, unnecessarily increasing the work of the cutter, mechanical line work, with no real attempt at local color or texture. One thing Amman did in these drawings for which we may be wholly thankful. He held for us the figures of artisans of his day, a highly valuable series of pictorial documents. For us the representations of the draughtsman, the woodcutter, the printer, and others concerned in the production of the book, are particularly valuable. They have been often reproduced in books on the book arts.

Pomposity was now setting in, shown for instance in those odd border decorations that imitate stiff paper curling over, a reflection of a general tendency in decorative art. The changing style foreshadows the imminent competition between line engraving on copper and woodcutting. This competition must have been keen; the woodcutters were beginning to ape the manner of their brethren of the copperplate. Sometimes both media are found in the same book, for example in *Thesaurus exoticorum*, by E. G. Happel (Hamburg, 1688). The pompousness referred to is characteristic of the late sixteenth century and the seventeenth; it is reflected in style, and to a certain extent in subject.

Portraiture is an interesting example to follow through centuries of changing taste. The *Effigies regum Francorum* (1576), with portraits by Amman and Virgil Solis, brings to mind the bound collections of portraits which were published through several centuries of engraving in various countries. Tracing the development of this form of publishing activity—and its reflection of changes in and vagaries of taste, the changes in the choice of reproductive media, and changing technique in each medium—is one of the fascinating bypaths in this study of the illustrated book. Shortly after the middle

of the sixteenth century the publication of such portrait galleries was well under way. You may come across Paolo Giovio's *Elogia virorum* (Basel, 1575), with an ornamental title page and portraits set in separate borders; but the setting of illustrations in woodcut frames or borders was already an old trick. This, as also the imitation of the primly set lines of copper engraving, can be seen in the South as well; for instance in Vasari's *Vite dei pittori* (Florence, 1568).

Coming to the Netherlands, a bird's-eye view of the changes and progress and retrogression of book illustration after 1500 may be easily had by looking over the plates of reproductions in Delen's book.³ The pictures in this volume show the fifteenth century merging into the sixteenth, a bit halting at first, mingling older conventions, as in foliage, with a growing ease in composition. In some books there is an advance in technique, in others a bit of retracing of steps. As in Germany, labored ornamentation and pompousness developed as early as 1519. Heavy borders began to decorate the title pages, taking on an architectural character at least as early as 1528. Later, exuberant bad taste spilled itself over borders with most involved, stiff curled-paper decoration of the sort already referred to — as on the title of *Le triumphe d'Anvers* (1550), with its helpless striving to be imposing. But in the midst of all this there come cuts in *De afflictione tam captivorum quam etiam sub Turcae tributo viventium Christianorum* (Antwerp, 1544), such as the one of a monk plowing, with a surprising freedom and directness of statement, and quite a modern touch. And there is the later *Nieuwe Chronycke van Brabant* (Antwerp, 1565) in which there is a skating scene quite jolly in its brave attempt to handle aerial perspective and the grouping of a scattered crowd. Generally, in the illustrators of this place and period we find no tendency to draw unnecessary lines.

Sometimes, in these products of the Lowlands, the design shows foreign influence, but the drawing halts. For example, in Voragine's *Passionael of de Golden Legende* (Antwerp, 1516) the cuts are

3. A. J. J. Delen, *Histoire de la gravure dans les anciens Pays-Bas et dans les provinces belges des origines jusqu'à la fin du XVIII^e siècle* (Paris, 1923-34). 2 vols.

primly executed, helpless in drawing, angular, with a Gothic flavor. The black ground with white plants is a feature to be noticed, as also the white crosshatching on the kneeling figure in a cut reproduced in Fairfax Murray's catalogue.⁴ Again, in *Thuyts de fortunes* (1531) there are cuts of men in black clothes with white folds. This recurrent playing with strong contrast, here employed in reverse effect — white on black, as in a blackboard chalk drawing, so used also by Urs Graf, the German — is an interesting matter. Another is the occasional appearance, in these sixteenth-century woodcuts, of the "white line." This was used at times, as we have seen, in the preceding century in Italy and Germany, and this sporadic use of the device continued, long before Thomas Bewick systematically employed it in the early nineteenth century.

Still in the Lowlands, we naturally find Bibles. To Vorsterman's issue of 1528 a volume has been devoted,⁵ though the cuts in it are primitive enough. Yet not much later (1540) Holbein was copied in an Antwerp Bible. Coming closer to the seventeenth century, here are some characteristic books: Vesalius' *Anatomy* (1568),⁶ recalling the considerable bibliography of this progressive anatomist (again a study in itself); Guicciardini, *Description des Pays-Bas* (1581), with heavy allegory — and heavy allegory was another feature of this period —; Gevartius' *Icones* (1645); and the *Iconologia* of Cesare Ripa, published at Amsterdam in 1644, with woodcuts by Christoph Jegher.

After the middle of the sixteenth century came Plantin, the Frenchman, who settled in Antwerp in 1549 and was soon employing illustrators for his books. Floridity is a noteworthy characteristic of his illustrations, and they fit in with the generally growing bad taste

4. *Catalogue of Early German Books in the Library of C. F. Murray* (London, 1913), II, 718.

5. N. Beets, *De houtsneden in Vorsterman's Bijbel van 1528; afbeeldingen der prenten van Jan Swart, Lucas van Leyden, e.a.* (Amsterdam, 1915).

6. The Basle (1543) issue was reprinted in *Andreae Vesalii Icones anatomicae* published by the Academy of Medicine, New York, and the University Library at Munich, 1934, with illustrations mainly from the original wood blocks, cut in Italy from drawings by Calcar.



Croniques de France, 1514

which was to mark a century or more. The *Icones medicorum* (1574) of Sambucus may serve as an example of Plantin's work. In the sixties and seventies he attempted to revive interest in books of hours, and he also issued some folio missals. Subsequently he turned to copperplate illustration, as did many others. Some artists designed for both the wood block and the copperplate. Sichem, for instance, illustrated the Bible (1646) with woodcuts, and drew also the designs for the copper engravings in Hugo's *Pia desideria* (1624) and for the woodcuts in the 1628 issue of the same book.

In France, in the meantime, there seems to have been a halt in progress for a while. It has been pointed out that the French publishers of the sixteenth century, more than the Italians and Germans, relied on their accumulated stock of blocks, and also that there was much Italian and German influence. However, one may come across various charming books quite into the second half of the century.

Older conventions or traditions still persisted, or were revived. An edition of Breydenbach (Paris, 1517) has white dot initials of a certain richness, and illustrations quite in the fifteenth-century manner, Gothic in feeling, some of which had been used before and not all of which are by the same hand. Also, there was an important late edition of our old friend *Le Grant kalendrier et compost des bergiers* (Troyes: imp. Nicolas LeRouge, 1529), with illustrations, as Hind finds, in part from Marchant's original blocks and in part from copies made in the workshop of Vêrard. As an item of historical interest, be it set down that the Ovid (Paris, 1510) illustrated by Guillaume LeRoy is said to mark the first emergence from anonymity in French illustration.

Here, too, we find the growth of facile professional routine, the result of an easier control of materials. The better-equipped illustrator could turn out things such as the full-page cuts in Jean LeMaire's *Les Illustrations de Gaule* (Lyons, about 1510), without crosshatching, with a fairly well-rounded style, and quite realistic. By 1547 this quality in woodcut illustration, this change from the fifteenth-century spirit and technique to the attitude and craftsman-



Ad sextam Versus.

DEus in adiutorium meū intende.
 & Domine ad adiuuandum me fe-
 stina. Gloria patri, & filio, & spi-
 ritui sancto. Sicut erat in princi-
 pio, & nunc, & semper, & in secu-
 la seculorum. Amen. Alleluia. Hymnus.



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ship of the sixteenth, had become quite evident, as witness that year's issue of *Marguerites de la Marguerite des princesses, tres illustre Royne de Navarre* (Lyons: Jean de Tournes). Among the cuts by Bernard Salomon, scattered through the text of part 2, there is one, "La coche," of which Brun commends the astonishing fineness of the cutting, and on page 308 there is a picture which Philip Hofer, I am told, noted as the first illustration of rain. It all has a quite modern aspect. In spite of the reversion to older forms, slickness of a sort had set in as early as 1500, as may be seen in the *Aeneid* of that year, printed at Lyons.

In Lyons Trechsel printed in 1538 the two Holbein books already spoken of, and there Gryphius issued many small books during the decade 1526-1536. The Lyons printers, imitating the italic books of Aldus, turned out numerous dainty editions of the classics. We are told that this taste for small pretty books died out about 1580, after which printing became dull, but in the next chapter we shall see that this liking for smaller books was revived with the vogue of the copperplate for illustration in the eighteenth century in France. This smaller size comes near to our present-day desire for handiness and comfort in reading — the pocket edition.

The first Greek book printed in France, in 1507, is an indication of the awakening of classical feeling, the turning from the art and literature of the Middle Ages. Black-letter gives way to Roman type or italics, and there are fewer cuts. Various influences are apparent, not always wholly responded to in a given book, but mingled, or cropping out here and there. Thus, German influence may be traced in various ways, as in the knots à la Dürer in the borders of *Canticum Canticorum* (Paris: Estienne, 1507-14). Again, in *Les Triumphe de Petrarque* (Paris: Denys Janot and Charles l'Angelier, 1538), the illustrations in the text are of two styles: one heavily shaded and somewhat heavily drawn, the other quite in outline and quite Italianate, with a very faint flavor of the Malermi Bible.

An interesting example of the welding of such foreign influence with inborn racial and individual traits is found in Geoffroy Tory,

a striking figure in the first half of the century, whose theories on the forms of letters are embodied in his *Champfleury* (1529). Productions such as his book of hours (1525) show harmonious relation between the Roman type and the cuts. The latter, in thin outline, with occasional spots of solid black, have a very noticeable grace and liveliness in the figures, with a strain of elegance through the whole. However, as Crane tells us, while designers such as Oronce Finé and Tory preserved earlier Italian traditions in book ornament with an infusion of their own grace and fancy, book designing on the whole deteriorated. Here we may recall the Petrarch of 1538, mentioned above, with its unplanned merging of clashing styles. Among Finé's books is *De mundi sphaera* (1542), with a very elaborate title border of dolphins and *putti*.

Mention has been made of the French edition of the *Hypnerotomachia* (Venice, 1499), issued in 1546, in which the Italian designs were so transposed into the French spirit that the translations have the air of originals. They have been assigned to Jean Goujon, but the attribution is still considered doubtful by Hind and Calot. Goujon was partly responsible for the cuts in *Entrée de Henri II à Paris* (1549).⁷ This sort of record of festivities was very much done in copper engraving later on. Another interesting bypath is offered by architectural books, such as Sambin's *Oeuvres de . . . termes* (Lyons, 1572). With these we are again in the province of "documentary material." Architecture, by the way, recalls the growing use of columns and other architectural elements on title pages, which became quite general in various countries in the sixteenth and seventeenth centuries, and rose concurrently with the increasing use of copper engraving. Warren B. Smith finds that "title-pages invite architectural decoration. They demand a formality of design which lends itself easily to architectural treatment";⁸ to which it must be added that the trend of the time must also have had more or less to do with it,

7. Reproductions in Courboin, vol. 1, plates 185-188.

8. "Architectural Design in English Title-Pages," *The Library* (London), December 1933, pp. 289-298.

since the invitation of which he speaks is not noticeably followed in other periods.

Goujon had a certain svelte elegance of a distinctly French flavor, found also, in a measure, but with difference in style, in Bernard Salomon. The latter, a clever illustrator, brings the past into something of a mental contact with more recent days. Among his drawings are those for Paradin, *Historiarum memorabilium* (Lyons, 1558) and the Metamorphoses of Ovid (Lyons, 1557). Of the little cuts in the latter, set in various borders, some have a lacework effect, some are white on black, some have figures, some are purely decorative.

Toward the end of the sixteenth century in France, as elsewhere, came the woodcuts in the copperplate manner, with the stiff curled-paper decoration. This marks the beginning of the end, woodcutting aping copper engraving at its greatest bumptiousness. As an example of quite routine design take Gilles Corrozet's *Les Antiquitez . . . de Paris* (Paris: N. Bonfons, 1586-88), the second part of which is decorated with pictures of monuments and tombs. In France, as elsewhere, woodcutting was doomed. The tide of the popularity of line engraving could not be stemmed. Papillon, in the eighteenth century, bravely kept up the traditions of woodcutting, and wrote a treatise on the art, still treasured today. Marius Audin deplores the absence, in books on illustration, of references to the late woodcutters. Their work in eighteenth-century books was practically limited to head- and tail-pieces, mainly floral in design, which persisted in books otherwise illustrated with copperplates.

In Italy the sixteenth century, as Pollard puts it, "brought some evil days to the book trade. . . . At Venice the thin delicate outline cuts cease to be produced, though the old blocks sometimes reappear. More heavily shaded style is now in vogue." Kristeller finds that "the decline in the first decades of the sixteenth century was followed by a new impulse in technical as well as in artistic relation. From the roughly hatched manner, which in the beginning of the sixteenth century was exercised mostly with carefreeness, there was developed an elegant, smooth, and brilliant woodcut style, which in fineness and

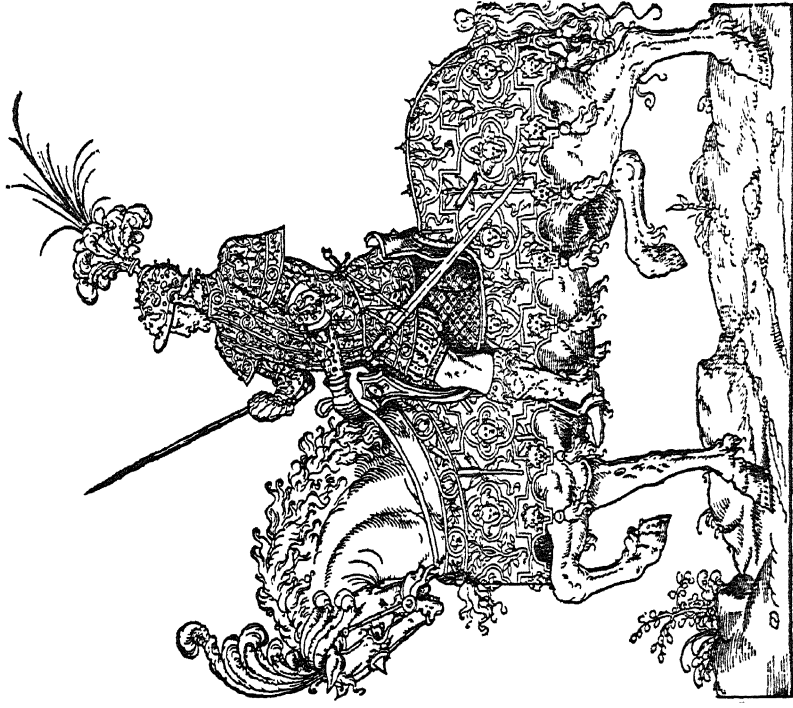
L'ENTRÉE DV ROY

bas de leur sayes de veloux couverts & enrichiz de broderie & boutons d'or, marchans deux à deux, & deuant eux trois trompettes, leurs capitaine, guidon & ensciegné, & auoyent chacun la pertuisaue en la main.

Les six vingts haquebutiers vindrent apres en mesme ordonnance & parure, garniz chacun de sa haquebure à l'arçon de sa selle & du feu en la main.

A leur queue les soixante arbalestiers en semblable ordonnance & habits, portans aussi comme les archiers vne pertuisaue au poing.

Ces trois cōpagnies passées, se monstrerent six vingts ieunes hommes, enfans des principaux marchans & bourgeois de ladicte ville conduitz par leurs capitaine, lieutenant, enseigne, & guidon, habillez de sayes à demy manches de veloux noir, recouuert de broderie à fueillages & deuïces de fil d'or & d'argent, le vuide de leurs accoustremens rempli de pierrieres, perles, fers & boutons d'or. Ceux de leur troupe estoient parez de mesme, & outre la braueté de leurs accoustremens dont la valeur en estoit bien fort grande, ils estoient couuerts de chemises de maille avec mortions en teste la plupart d'argent, & les autres richement dorez & labourez, tous garniz de grans pennaches des couleurs du Roy & de la Roïne, & qui n'est à omettre, n'y auoit vn seul d'eux qui ne fust monté sur vn cheual d'Espagne ou autre braue cheual de seruice, capperassonné de semblable parure que son saye, le chantrain fourny de pénaches de pareille couleur que celui de son mortion, comme on peult veoir en la figure qui s'ensuyt



Entrée de Henri II à Paris, 1549 (reduced)

the sharpness of the regularly and strongly rounded lines, in the softness of modeling and in the gradation of tones, enters into competition with the technique of copper engraving." In this, "elegant" and "smooth" seem the most fitting words. Thus here, too, came the movement from line to tone, to suggestion of local color and texture, a natural development of more routined woodcutting, intensified by the competition of the copperplate.

In this century various influences and tendencies are evident. The Venice Missal of 1501⁹ is made up with borders like the French books, though in different style. The Milan *Officium* of 1501 also invites comparison with French work, while in the *Missale usum Carmelitarum* (Venice: Giunta, 1504), with its jolly little cuts,¹⁰ may be found traces of Mantegna, the Germans, and in the borders, French books of hours. Another interesting example of a foreign strain is the Apocalypse (Venice, 1515), illustrated with free copies of Dürer's woodcuts.

Federico Frezzi's *Quatiregio del decorso della vita humana* (Florence, 1508) has been called the most important of Florentine books of this time, although the coarseness and angularity of the cuts has been stressed. Some critics pronounce the book overrated, with conventional and lifeless cuts, while others find in it the culmination of the development of Florentine woodcut illustration. There are tonal backgrounds in the cuts, black, with white lines and dots, again an evident striving for tone effect, against which the outline figures are silhouetted with linear emphasis. Similar backgrounds may be found in *De viris illustribus ordinis praedicatorum Leandro Alberti* (Bologna, 1517), in the borders; and in Dolce (Venice, 1553), with delicate cuts, with much light shading, and a copperplate flavor. The latter quality appears strongly in A. F. Doni's *I mondi* (Venice, 1553), with its crosshatched portraits. In some of these the outlines are followed by lines massed in different directions, the portraits being backed by curved lines, as in the copperplate portraits of the later

9. Dyson Perrins, p. 140.

10. Reproductions in Massena, II, 309.



Et io risposi allui tu sai amico
 che Abraam ad cui chiedi sti lacque
 rispose ad te sicome et anche io dico
Lazaro gia alla tua porta giueque
 inferno & nudo & chiedeua mercede
 & di lui mai inte pietà nena que
Dio uuol che chi abonda & nò nediede
 alponero didio quando nechiede
 chegli non habbia qui quādo nechiede
Ahi quanto siscorno quando mintese
 & dicea seco come huom che borboſta
 io micredea che fu'te piu cortese
Et io lo addomandai & dixi alloſta
 perche lalingua qui ha maggior pena
 ch'gli altri mēbri & piu e'iceſa & coſta
Rispose nella menſa lata & piena
 Cerere & Baccho fan leſteſte calde
 lalingua allor nel mal parlar ſiſſrena
Con moſti lerci & con parol ribalde
 & mentre el buon ſalerno icuor fa lieti
 baleſtra leiuctanze ardite & balde
Allor ſapre el ſerrame alli ſecreti
 ſempre mal tace lamenſa ſatolla
 ſei māgiator uirtu non fa ſtar cheti
Quiui ſiſparla che fama ſitolla
 quiui lalingua da legran percoſſe
 & ſtraccia laltroi uita rode & ingolla

Per queſto noi habbian le lingue roſſe
 dardente fuoco & habbianle ponture
 come di ferro ognuna armata foſſe
Se uuoi ſapere dell'anime perdute
 che ſtanno qui pel uitio della gola
 che ſol ingeneral forſi hai uedute
Qui ſtanno liſcolar di mona ciola
 tra iqual fu ciaoſo & fu di camollia
 che piu che gli altri uſaua quella ſcola
Egli anche dice che ſi beueria
 di uino el laco quando egli ſapprocia
 ſe non che raſto ſene fugge uia
Et dice che alla bocca ſe ladoccia
 diſonte branda bauelle & fuſſe greco
 labeueria inſino all'ultima goccia
Et molti altri compagni ſon qui meco
 tra iquali e' labrigata ſpendereccia
 che ſe del molto bauere el grande ſpoco
Chi ſpza quādo egli ha labiōda treccia
 degno e' che q̄do giugne al capo cano
 uegha di pouerta inſino alla ſecchia
Da leonina inſine ad laterano
 ſtanno anche meco mille ghioſocgli
 & dicon chelli huomin di quel piano
Prendon per paternoiſtri iſegategli
 la man per tēpo ecambio della chieſa
 corrono alle tauerne & a ibordegli

Ciaſſo
 Saneſe

French copper engraver Claude Mellan. The *Orlando furioso* (Venice, 1562) has richly decorated borders. Verdizotti's *Cento favole* (1586) shows something of a pen technique, with not much character save that of manner. When we come to a book such as the Aesop of 1592 (Venice) we have reached pretty poor work. Indeed, after 1500, Venetian printing began to deteriorate. Outline illustrations gave way to less delicate designs, with heavy shading, as in the liturgical books issued by Lucantonio Giunta and others. In these, the Gothic type softened the heaviness of the cuts. It has been pointed out that while printing in Venice decayed, the period between 1540 and 1560 was a brilliant one in Venetian binding.

Further examples may be found to emphasize various phases of Italian illustration of those days. The persistence of old blocks in comparatively late books is evidenced in the Hieronymus of 1532, with cuts from the 1494 edition, or in the Boccaccio (Florence, 1568). Then, again, there is the Marcolino (Venice, 1540),¹¹ with cuts absolutely different from preceding work, with something of an easy superficiality. In other words, this was a time of change, of experiment, of casting about for new things.

For the wanderer into bypaths there is again the illustration of very special topics, such as anatomy and medicine—recalling the many editions of Vesalius (Venice, 1568, etc.), here as elsewhere—or costume, as in the noted book of Vecellio (1590).¹² There were also many Italian books issued as aids to the industrial artists, particularly the laceworker; a number exist in facsimile, published by Ongania. Such pattern books belong only partially in our field. They form pictorial documents today, records of the decorative arts of the past.

These books on special subjects are significant in that they had

11. Dyson Perrins, p. 203.

12. Reproduced in facsimile in *Bibliofilia*, vol. 1 (1899). An earlier reproduction—by no means a facsimile—was issued by Didot in Paris in 1860, for which the cuts were redrawn and re-engraved and set in modern borders. Of these borders the publisher was complacently proud, although they have even less character than the rather uninteresting originals. The thing emphasizes the need of care in the use of reproductions for purposes of study.

their part in the changing of style to more shaded drawing, repeatedly referred to in preceding pages. It has been noted that in books on architecture, natural history, and anatomy there was now much more of representation than formerly. It is interesting to place an outline cut from Ketham's fifteenth-century book beside a drawing from Vesalius. The first is a general conception, the second a representation of a specific fact.

Books of emblems form still another phase of picture-book making. Many were published in Italy as in other countries. Alciati's come particularly to mind;¹³ editions appeared in Augsburg in 1531, Paris 1534, Venice 1546, Lyons 1551, etc., etc. The borders of this Lyons issue have been called richly artistic, but they are really over-ornamented. Over-ornamentation was the prevailing aesthetic sin of the period, more particularly in the North. So we are continually getting international points of contact, leading us over the border from one country to another.

The striving for pictorial quality in the woodcut in Italy is felt notably also in the separate prints produced, particularly those showing the influence of Titian. In prints by Boldrini, Domenico Campagnola, and others, there is a handling of the line which in freedom and vigor stands in noteworthy contrast to the routine technique of many of the cuts in books. This painter-like quality, this pen-drawing-like manner, forms an important feature of the *Cinquecento* movement. A weaker reflection of that spirit is found occasionally in cuts for books, say, for example, portraits such as that of Ariosto in the *Orlando furioso* issued in Ferrara in 1532.

Spanish book illustration, says Haebler, had almost reached its apex by the end of the fifteenth century and declined from 1550 onward. Pollard finds that in most of this century Spanish books retained much of the primitive dignity of incunabula. Certainly as late as 1546 there was still helplessness in cutting. The survival of

13. Alciati is the subject of a volume of facsimiles issued by the Holbein Society (Manchester, 1870) and of a book by Henry Green (London, 1872) A. Rümann wrote of emblem books in *Philobiblon*, 1936.

fifteenth-century material and spirit appears in the 1537 issue, in Seville, of the *Epistolas* of St. Jerome. It contains a dotted print of the saint, from a block of about 1472, supposedly introduced into Spain by a German printer.

Lyell's book is copiously illustrated with reproductions of cuts in these Spanish books, which for our study must necessarily often take the place of originals. As the most direct way of getting a general view of the Spanish work of the time, here are a few references to his volume: *Libro de consolat* (1502), on page 49, shows a ship of a noteworthy linear effect, with a suggestion of a textile pattern. "Crucifixion" (1504), on page 250, has a faint flavor of Matthias Grünewald. *Vida di Santa Magdalena* (Valencia, 1505), on pages 105-106, is a remarkable, richly illustrated book, but the title, while evidencing a strong striving for tone contrasts in the border, is clumsy in drawing, and the illustrations, in outline with light shading, are still somewhat primitive though they aim at composition and grouping and contrasts of black and white. *Bergomensis* (Valencia, 1510), on page 113, contains pictures copied from the Italian ones, with a Spanish accent; like the Italian originals they are repeated, the same cut doing duty for Rome, Milan, and Antioch. *Aureum opus* (Valencia, 1515), on page 29, shows traces of "white line" work. *Vita Christi* (Barcelona, 1522), shown on page 53, has cuts which have been called crude, yet the title is of distinctly tonal effect, which, as we have seen, usually came as a later development. *Vita Christi* (Seville, 1531), on page 169, has a cut of the Crucifixion which shows an ease of a certain "slickness" that may not strike you as very Spanish. A Barcelona cut on page 273 is another example of an interlaced border, and a fine one. *Arte breve* (Saragossa, 1559), on page 142, is a writing book, with a portrait of Iciar in rather free pen style; the same portrait, together with border and alphabet designs, appears in *Arte subtilissima* (1550). *Universal redempcion* (Toledo, 1589), on page 235, has peculiar straight-line shading, apparently of Italian inspiration, and gives a strange suggestion of certain etchers of somewhat later date; there is here something of a painter quality, quite unlike any-



*"Crucifixion," from Durantis: Rationale Divinorum Officiorum,
Granada, 1504*

thing generally found in Spanish books. At the Grolier Club's notable exhibition of Spanish books, in 1932 there was shown De Molina's *Libro de la montería* (Seville, 1582), with drawings in the routine manner of the German Amman, but freer and less finicky. Spanish illustration, as already indicated in Chapter II, continues to be a most interesting example of the reaction of a regional spirit to imported influences.

Of England, there is still not too much to say. Wynkyn de Worde had a stock of cuts, including those that came to him from Caxton, which he used well beyond the first quarter of the sixteenth century, although they were worm-eaten and broken. He had a few blocks made for the *Recuyell of the hystories of Troye* (1503), the rest of the pictures in the book being stock cuts, some of them having been used in the "Morte d'Arthur" of 1498. The *Golden Legend*, which first appeared in 1484, was reissued in 1527. Pynson, as we saw in Chapter II, issued Lydgate's *Fall of Princes* in 1494, using cuts made for the French edition of 1484; for his 1527 edition he drew on his general stock of cuts. His edition of the *Ship of Fools* has illustrations roughly copied from those in the original published in Basle. Then, in 1518, as E. Gordon Duff says, he procured "a series of borders and other material closely imitated from the designs made by Holbein for Froben."¹⁴ They have been pronounced the first important examples of Renaissance design used in English books, but the effect does not always seem happy, the heavy English black-letter making the less bold borders look thin. Still, these cuts in the new style were in strong contrast to those done in the earlier manner.

Although there was a little more activity in the later part of the century, there was still nothing to grow very enthusiastic about. In 1559 John Day published Cunningham's *Cosmographical Glasse*, with portrait of the author, ornamental title page, and diagrams; in 1563, Fox's "Book of Martyrs," with many cuts, to which more were added in the second edition, 1570. The cuts were repeated on various pages, and similar repetition is found in Holinshed's *Chronicle*, 1577 — the

14. See A. W. Pollard, *Early Illustrated Books* (London, 1893), chap. xi, p. 239.

old trick used at so late a date! The drawings have an easy facility, suggesting a mixture of Holbein and Amman — in manner, that is, not in accomplishment. The decoration is again of the stiff curled-paper variety which, as we have seen, went on its dull course through Europe at that time and came into use again in France and elsewhere around 1875. As to borrowing, even as late as 1575 Turberville's *Book of Faulconrie* took illustrations from French sources, and *A Booke of Christian Prayers* (London, 1590), has heavy borders somewhat in the style of the French *horae*, and pictures of the Dance of Death which easily bring Holbein to lips, if not to mind. Most of the work we have mentioned is of interest chiefly to the antiquarian, with little save historical value for those in quest of the finely illustrated book; but it played its part in the general movement towards education by pictorial means. We are told that after 1580 there was no important work in England; it may be added that importance before that date is quite relative.

With the sixteenth century, woodcutting reached the crest of its success in book illustration and began to ebb away in the thoughtless exercise of petty accomplishment in technique. To summarize, there was the change from hand-coloring to the achievement of tonal effect by means of the black line itself, the aping of copperplate engraving, the growing tendency toward over-loaded ornamentation, and the timid and sporadic use of the white line.

So we take leave, for a while, of wood-block printing, which in the eighteenth century had become a modest maid-of-all-work, a Cinderella, to produce, at most, little ornaments for books in which its sister, the copperplate, played the star part. The woodcut hung on, as best it might, in this somewhat incongruous alliance with line engraving on copper, which it had so long imitated to its own undoing, and to whose coattails it still clung. And yet in those very days of its decline, the wood block seemed, in the hands of such men as Papillon, to regain something of its proper nature. It is precisely in the ultimate return to itself that the woodcut, rising anew as the wood engraving, was to regain its old position. It was to emerge

again into its original preëminence, when the time came. And it was to do so because it returned to a technique and an expression based on its essential nature and character. That we shall see in Chapter VIII. But for the present we turn to the copper plate, with its different aims and aristocratic airs, and leave the wood block to its temporary eclipse. As we go, we may cast a glance at a form of publication for the plain people, the chap-book, crudely and weakly carrying on the idea of visual education. Of these booklets John Ashton wrote, in *Chap Books of the Eighteenth Century* (London, 1882): "While they were in their prime, they mark an epoch in the literary history of our nation, quite as much as the higher types of literature do." Of such humble publications for the man in the street there are also the one-sheet pictures, *Bilderbogen*, such as the *Images d'Épinal*. Issued in France and other countries, often colored and with a little text, they bring with them a bit of the odor of the *Jahrmarkt*, the *foire*, or the fair, with its peep-show atmosphere.

CHAPTER IV

LINE ENGRAVING ON COPPER TO THE EIGHTEENTH CENTURY



RADUALLY, AS WE HAVE SEEN, woodcutting was crowded out by copper engraving in line. The latter, with its possibilities of richer, more complete pictorial effect in the indication of detail and light and shade, its appeal of brilliancy, its finer, sparkling, precise lines, came into fashion. These qualities were based on the nature of the medium and of the process; for while the wood block represents a relief process, as does typography, copper engraving is an intaglio process, the lines being cut into the copper plate instead of being thrown into relief, as on the wood block, by cutting away the surface around them. If we use a rubber stamp to demonstrate the nature of relief printing, the copper visiting-card plate may serve to show what intaglio engraving is. The line engraving is executed with the graver or burin, the mushroom-shaped handle of which fits into the palm of the hand, which pushes the cutting edge of the tool forward through the surface of the plate. This very action, calling for a certain amount of force, naturally imposes a certain formality of treatment and result which contrasts with the freer line of the etching needle, likewise representing an intaglio process, as we shall see in Chapter VI. The burin made possible the rendition of drawings with great fineness and delicacy.

The indicated tendency to tone, to complete rendition, was served also by the fact that crosshatching, onerous in woodcutting, was comparatively easy in copper engraving. In intaglio work the engraver simply crosses his lines; in relief cutting all the interstices between the crossing lines have to be painfully chipped out.

The printing of intaglio plates calls for a special press, so that the book with copperplate illustrations could not be printed at one operation, as when both text and illustrations were produced by relief printing. Line engraving, however, was in correspondence with type through the fact that it was done in line. More than one writer has missed a feeling of homogeneity in the combination, and the matter has been argued plentifully. We are even told that the new era in illustration brought about by the copperplate was one of distinct decline, that copper engraving, a more aristocratic art than woodcutting, served art rather than the instruction of the people, that it cannot be good illustration because it tends to precision of detail where illustration calls for big, summary treatment, and so on. Much of this is quite possibly based on comparison of the best of the old woodcuts with the entire product of line engraving, a method that is one-sided and bound to miss the point somewhat. Line engraving on copper, at its best, is after all its own justification in the illustrated book. At its best it moved to its most brilliant application in eighteenth century France. The result was a series of volumes which we surely would not wish to be without, as art products and as perfect expressions of a society and a period.

The hunt for priority is often an antiquarian rather than an aesthetic sport. In the fifteenth century there were some early attempts to illustrate with copper engravings, not very successful on the whole. Worringer names as the first book illustrated with copper engravings the Boccaccio of 1476 (Bruges), with pictures separately printed and pasted into the book,¹ and Henry Bradshaw² dug up a book issued in Cologne in 1477, with two copperplates. But the book that is generally named as the first with such illustrations, certainly in Italy, and we may say the first of importance anywhere, is Bettini's *Monte Sancto di Dio* (Florence, 1477), reproduced in G. W. Reid's *Works of the Italian Engravers of the Fifteenth Century* (London, 1884). Reid assumes that the designs are by Botticelli, and they are generally

1. Published in facsimile in Edinburgh in 1878.

2. *Collected Papers* (1889).

regarded as engraved by him. Attributions of such early work to definite artists is an alluring pursuit, but, as indicated in Chapter II, it is probably safe to assert only a trend towards a dominant style. Kristeller and Hind note that the prints in the so-called "fine manner," in their grace and harmony, simply suggest the increasing influence of Botticelli, so that we may speak of a "Botticellesque" character rather than of the direct authorship of Botticelli. At the end, the fact remains that copper engraving was tried in the *Monte Sancto*, and that in the second edition (1491) of this book the engravings were displaced by woodcuts.

Another early try at copperplate illustration is represented by the Dante of 1481 (Florence), with Landino's commentary. The illustrations, again connected with Botticelli, go only to the nineteenth canto, and even then the spaces left for them are frequently blank in copies of the book. Only the first two or three are found printed in the text; the others, when not absent, are printed on separate paper and pasted in. The whole thing is thus unfinished, but it is a rarity and therefore eagerly sought.

After these ventures we have to wait until the following century to find more sustained illustration by line engraving. A few characteristic examples of later Italian books are the Dialogues of Amadeus Berrutus (Rome, 1517), with engraved title; *Orlando furioso* (Venice, 1584), with plates by Porro; Campo's *Cremona fidelissima citta* (Cremona, 1585), illustrated by Agostino Carracci. Other books similar to the last include some issued by Lafreri, such as one on the emperors of Rome, with drawings by Vico, again recalling the significance of such collections of portraits. Then we come into the seventeenth century with Ovid (1606) and *Gerusalemma liberata* (Rome, 1627), both illustrated by Tempesta, and into the eighteenth with Tasso's *Gerusalemma liberata* (Venice, 1760). In Italy, as everywhere else, an interesting matter is the treatment of the title page. Here we have the title with decorative motives of the Renaissance, among which A. F. Johnson enumerates half figures with bodies ending in ornament, masks, armor, cornucopias, dolphins, cherubs,

putti, sphinxes, urns, vases, clusters of fruit, scrollwork.³ Similar motives occur also in German work of the time of the Reformation.

In northern Europe generally, line engraving on copper went its way through the sixteenth century and into the seventeenth, in illustrated books, with a heavy floridity in ornament, clumsy and ponderous drawing and characterization, and heavy-handed flirtation with allegory. There were not a little affectation, exaggeration, tastelessness. Pompous and pedantic life was mirrored in illustration, in a period dominated by the periwig. The early line engraving, as Mlle Duportal says, has neither the naïve charm of the woodcuts nor the spirited grace of later line-engraved vignettes of the eighteenth century. Here, too, one may trace the connection of the art with other arts and crafts of the time. If, for instance, you should wander into the old church at Freudenstadt, in the Black Forest, you would see painted wall decorations of a heavy sort of sprightliness, with forms such as the curled-paper motives that are found also in title-page designs of the same period.

The somewhat helpless floridity referred to we find in Germany especially in the seventeenth century. It was the epoch of the Thirty Years' War. The land was oppressed, cut up into many small states, with consequent absence of national spirit. Petty princes aped French court life on a small scale. "Duodecimo rulers" is the apt German term for them. Formalism and pedantry, in life, literature, and art, are influences to be considered when we study the illustrations of those times. Always the illustration of any period must be studied with regard to its relation to the life from which it grew.

Bumptious ornamentation, however, is not the only aspect of the matter. When you have passed the magniloquent introduction of a title design, with its prodigious flourish, you may at times get into a little closer contact with life. It seems natural that this should be so particularly in books of travel and geography. Compare, for instance, the allegorical posing of the florid title of G. Braun's *Civitates*

3. *A Catalogue of Italian Engraved Title-Pages in the Sixteenth Century* (Oxford, 1936).

orbis terrarum (Cologne, 1576?-1618) with the pen-sketch realism of the plates, in part by F. Hogenberg. There was a noteworthy activity, in those days, in the publishing of such topographical works, obviously stimulated by the discovery of new lands. T. and J. T. de Bry, who came from the Lowlands, are noted in this field through the plates for the series *Collectiones peregrinationum* (Frankfort), begun in 1590 and finished by Merian in 1634, a most notable work of its kind in this period. For the American reader the portion of this set including the *Narratio* (1591) describing the expedition to Florida in 1564, with drawings by Jaques LeMoynes, and the account of Raleigh's Virginia, with illustrations by John White, are of particular interest. Merian, in turn, executed capable, if not distinguished, plates for his voluminous series *Theatrum Europaeum* (*Länderbeschreibung*), beginning in 1640. There is also Zeiler's *Topographia provinciarum Austriacarum* (Frankfort, 1649). As to earlier books of travel, it is significant that in the *Journal of Montaigne's Travels, 1580-81* (II, 67), the great essayist writes: "Tivoli . . . I would attempt to set down here some representation thereof, if so many books and illustrations had not already been published."

Among other De Bry plates, not for topographical works, are those in *Biblia sacra* (Mainz, 1609), and the books of emblems, from designs, sometimes rather heavy, by J. J. Boissard, such as *Theatrum vitae humanae* (Metz, 1596), *Bibliotheca sive thesaurus* . . . (Frankfort, 1628), and others. The matter of emblems, noted in Chapter III, traces its way through the illustrated literature of this period of the copperplate. As a sample, take J. Weichard's *Theatrum mortis humanae* (1682). The first part has copies of Holbein's Dance of Death; then there are plates after designs by Jos. Koch. The drawing is done in crisp, curly lines; the plates do not register well with the text. This book is cited as an example; if it is not an outstanding one, the collector has nevertheless found it of interest, and in this sport of hunting the illustrated book it is not infrequently the minor affair that has its attraction.

Ovid was often illustrated; in fact, he is occasionally tackled today.

To see what they did to him in seventeenth-century Germany, have a look at the editions illustrated by J. W. Baur (Nuremberg, 1640; Cologne, 1652) and J. U. Krauss (Augsburg, about 1700). An elephantine assumption of grace plays around huge figures of females that far outdo Rubens' types in exemplification of "too, too solid flesh." From such travesty of the classic spirit seen through an unimaginative vision that gives neither the force of straight realism nor the charm of graceful pose as in eighteenth-century France, one may turn with relief to J. C. Volckamer's folio *Nürnbergische Hesperides* (Nuremberg, 1708). Though not a great book, it holds us through its jolly combination, on each plate, of a large picture of an apple or some other fruit, with a neat little example of landscape gardening or natural landscape below.

Going on to the Lowlands, we find book illustration naturally influenced by the work of the brilliant school of Antwerp engravers (Goltzius, Galle, Jode, Wierix), as also the Rubens group (1620-50). To Plantin's impulse has been traced the introduction of copper engraving from France into the Netherlands and neighboring countries. The date when he began to use the medium (in *Horae humanae salutis monumenta*) has been fixed at 1570. He has left behind him a noted name, but his attempt to revive French glories was only partially successful. His polyglot Bible (1569-72) and Ricci's *Triumphus Jesu Christi* (1608) are examples of his work.

Bibles continued to appear. Gerard de Jode's *Thesaurus Novi Testamenti* (Antwerp, 1585?) may serve as a Lowland specimen. Books of emblems were issued here, too. The numerous editions (1615 and on) of Vaenius alone, in Latin, German, and French, indicate the extent of the bibliography of this topic.

This interest in subject, which may seem to lead away from the main topic, is in reality an integral part of the matter. Take sport, which one is so apt to connect with British nineteenth-century fox-hunting prints but which was pictured so very much earlier⁴ — for

4. W. A. Baillie-Grohman's *Sport in Art, from the Beginning of the Fifteenth to the End of the Eighteenth Century* (London, 1913), with many illustrations, records a wide variety of prints having to do with this subject.



A title page from De Bry's *Collectiones Peregrinationum*, Frankfort, 1591
 (reduced)

example, in the *Venationes* (Antwerp, 1566?) of Stradanus, or Hans Bol's *Venationes* (about 1580). Also, we come again to volumes of portraits, issued here as in other countries. The demand there must have been for them is indicated by publications such as Martin's *Généalogie des comtes de Flandre* (Antwerp, about 1580); *Theatrum honoris* (Amsterdam, 1618); the *Sanctorum Galliae imagines* of Miraeus (Antwerp, 1620); the *Virorum illustrium* of Curtius (Antwerp, 1636), with engravings by C. Galle, again decorated with curled-paper borders; and P. Jode's *Theatrum principium* (Antwerp, 165?–?). Maps are another specialty, forming an element in book decoration which gives them an interest quite apart from their cartographic significance. Ptolemy's *Cosmographia* (Rome, 1478) was considered the first book with copperplate maps until the British Museum assigned the date 1477 to the Bologna edition, the colophon date of which — 1462, obviously an error — was long supposed to be really 1482. In the Netherlands, atlases and single maps were issued by Blaeuw (*Civitatum . . . theatrum Italiae*, 1663; *Aerdrycks beschrijving*, 1664), Danckers, Montanus, and others. This activity may likewise be traced in other countries.

Among the noteworthy Dutch and Flemish books of the early seventeenth century are *Deliciae Batavae* (Amsterdam, 1613); *Emblemata amatoria* (Amsterdam, 1616), with plates by Simon de Passe; *Lofsanck van Bacchus* (Amsterdam, 1626), with plates by J. Matham after D. Vinckeboon; J. van Heemskerck's *Minnekunst en minnebaet* (Amsterdam, 1626), with plates after Dirck Hals and others. If not all collectors' items, they all give honest, sometimes somewhat heavy, pictures of everyday life. The beauty of the flowering of Dutch book illustration, says Schretlen, is but little known, but it represents an important side of Dutch culture, showing the real life of the people.⁵ Among later books to be noted are *Tragicum theatrum actorum* (Amsterdam, 1649); *Reintje de vos*, by Heinrich van Alkmar, with etchings by Allart van Everdingen; *Schouburgh van nederlandse veranderingen*, 1674), with etchings by Romeyn de

5. M. J. Schretlen, "De Hollandsche boekillustratie uit het begin der seventiende eeuw," *Maandblad voor beeldende Kunsten* (Amsterdam, 1935).

Hooghe; and *Phaedrus Liberti Fabularum Aesopiarum* (Amsterdam, 1701). These Dutch books have a realistic tang which contrasts with the allegory and pseudo-classicism that spread its dreariness over much of the period in Europe. One recalls also the pictures of the life of the plain people shown in the separately issued etchings of seventeenth-century Dutch artists such as Ostade and Bega. Then came the Luykens, with a neat, common-sense portrayal of daily life, somewhat freer than some of the preceding work, and, though not a distinguished art, a pleasing relief from the buskin'd attitude, the sententious expression, of which I have spoken. Their approach to contemporary life is shown in prints such as the set *Het menselyk bedrijf* and in the illustrations for *Beschouwing der wereld* (1725) and *De byekorf des gemoeds* ("Beehive of Sentiment," Amsterdam, 1711), with quite graceful and free etchings. However, the general trend of the time, in the North, was, as has been indicated, towards bumptiousness, sententiousness, pose. It is not by chance that the seventeenth century was long rather neglected by the chronicler. In recent years, more attention has been paid to it, particularly in France, as may be seen by the number of titles under Chapters III and IV in the List of Books at the end of the present volume.

England had hardly distinguished herself in book illustration in the fifteenth century, nor did the sixteenth bring notable advance. With the best intentions one cannot grow over-enthusiastic about the engraved title page, very thin stuff, of the oft-quoted *Compendium totius delineatio aere exarata* of Thomas Geminus (London, 1545). Its anatomical plates were copied from woodcuts in the great Anatomy of Vesalius, from which the Flemish Geminus "adapted" his text. Native-born artists began to emerge, however, despite the still strong foreign influence. Early in the seventeenth century there were British engravers, a number of whose works have been reproduced by the British Museum and in Sidney Colvin's folio.⁶ Among these men

6. *Early Engraving & Engravers in England (1545-1695); a Critical and Historical Essay . . . with Forty-one Facsimiles in Photogravure and Many Illustrations in the Text* (London, 1905).

were John Payne (titles of the works of John Boys, 1622, and of the *Herball* of John Gerarde, 1633); Thomas Cecill (title with portrait of author, in *Essays* of William Cornwalllys, 1632); William Marshall; and William Faithorne. Faithorne, in the stirring times of Charles I and Cromwell, brought to England the influence of the famous French engraver Nanteuil, and like him specialized in portraiture. He furnished frontispiece portraits for books such as Vere's *Commentaries* (1657) and *Parrellum Olivae* (1656). The last has an ornamental title page and woodcut ornaments besides the copperplate work. Much of all this was not illustration, but portrait engraving which happened to be done for books. It is referred to here because of the influence it had on reproductive graphic art, and hence on book illustration. It is interesting as an expression of English engraving of the seventeenth century, its relation to political and social life, its influence on the development of copper engraving, and its use for embellishing books.

In the seventeenth century England had also that sterling exemplar of craftsmanship in etching, Wenzel Hollar, an immigrant who made Britain his home. He brought into book illustration the freedom of the etched line, as in Ogilby's version of Aesop's Fables issued in 1665, which has plates by Hollar, Stoop, Barlow, and Faithorne. The 1687 edition again has copperplates combined with woodcut tail-pieces. In this century there appeared also Sir John Harington's *Orlando furioso* (London, 1634), too elaborately decorated. The foreign-born artist also was still busy, as witness Milton's *Paradise Lost* (1685), with plates by M. Burghers, etc., of which, in their pedestrian unimaginativeness, one can find little to say. Pollard states that book illustration had fallen low at the beginning of the eighteenth century; one cannot find that the fall was a very great one.

In the eighteenth century, in England, illustration predominated not so much in books as in the bitterly moralizing paintings of Hogarth, series such as the *Rake's Progress*, *Marriage à la Mode*, or *The Industrious and the Idle Apprentice*. These were reproduced in engravings with a bit of explanatory text beneath and later were

collected in book form with much type-printed text to explain the moral and adorn the picture. Binding of course did not make these folios illustrated books; they were collections of plates. Hogarth also did some book illustrations, hardly his most distinguished work; among these were pictures for Samuel Butler's *Hudibras* (1726, 1732, 1739), with a certain rough humor characteristic of the time. Entirely different in aim and achievement is the *Horace* of 1733-1737, illustrated with plates engraved by John Pine, the text engraved on copper as well. And we note Francis Hayman's Shakespeare illustrations (1744-1746), engraved by Gravelot. The influence of Gravelot, who was active in London for a number of years, apparently gave a noteworthy stimulus there to the art of engraving. A little later the fine copperplate book in France was apparently sending its flavor of aristocracy across the Channel. In the *Copperplate Magazine* (1778 and after), with French designs for illustrations which had been reproduced by French engravers here re-engraved by Englishmen, we find an interesting exposition of what was an inherent or cultivated taste. Meanwhile, in the undistinguished work of S. Wale, who did plates for books such as Walton's *Angler* (1760), we encounter perhaps the first professional British illustrator.

In France there was also an early attempt at copper-engraved illustration, in a French version of Breydenbach's travels (Lyons, 1488), in which the woodcuts of the German original (Mainz, 1486) are translated into the language of the burin. This again suggests the pursuit of priority, an ever alluring bibliographical sport. Funck cites 1573 as the year in which line engraving was introduced into books printed in Paris. Mlle Duportal states that Julien Maucliere's *Traité d'architecture* (1566), with a portrait of the author "parachevée d'être taillée au burin," marks the introduction of copper engraving in France. And was it not Brunet who assigned this priority to *Epitome des rois* (Lyons: Arnoullet, 1546)? If all this should have more than an academic interest for the reader, it is well to remember that a portrait in a book does not necessarily make it illustrated.

A French critic avowed that in the sixteenth century nothing dis-

tinguished an illustrated book published in France from one issued in Flanders or Italy. There was much foreign influence, as when Flemish artists, driven to France by internal political troubles in the Lowlands, brought with them the Italianate Flemish art. But even if there is nothing unduly exciting in this century, there may be the fun of finding something not encountered before, and enjoying it as a reflection of its time. Thus, in a private collection, I came across the *Officium Beatae Mariae Virginis* (Paris, 1597), with copper engravings inserted in copper-engraved borders. The pictures are delicately and firmly engraved, but they are a matter mainly of craftsmanship, which in one case produced a Christ with crown and reed copied from Dürer.

At the beginning of the seventeenth century, frontispieces and booksellers' marks constituted much of the decorative part of books in France. It was a time when the style of the Dutch Wierixes, with its closely laid lines, appears to have been much practiced. But there arose also a style described by Mlle Duportal as broader, more personal, and more mannered, as found in *Images ou tableaux de platte peinture des deux Philostrates* (Paris, 1617). This was the period in which two men of foreign origin were prominent, Thomas de Leu, who came from Flanders, and Leonard Gaultier, who hailed from Mainz. They have a number of books to their credit: De Leu, Alphonse de Ramberville's *Les devots elemens du poete chrestien* (1602) and the *Histoire des guerres civiles* (1644); Gaultier, *Renard amoureux*, the *Baptême du Dauphin* (1606), *Bibliotheca veterum patrum* (1609) of Margarin, illustrations for the Bible (1621), and a frontispiece for Ronsard's *Œuvres* (1623), classical in style. The *Baptême* is one of those records of festal occasions which were frequently issued in France. The festive doings of the upper classes and the buildings and gardens ordered by royalty thus found their pictorial chronicles.

In the seventeenth century the vogue of the architectural title page increased, with columns and porticos, as in Trippault's *Siège d'Orléans* (1606). Ornament and allegory were more in the spirit of the day

than realistic representation. Moreover, with all the glorification of the life of the courts and its penumbrant crowds, the existence of the plain people did not get much attention. You may occasionally come across a picture such as that by Charles LeRoy, showing a pharmacy, in Renou's *Les Institutions pharmaceutiques* (Lyons, 1637), but usually there is a flavor of elegance thrown over the scene. The French had not yet got to the honest middle-class genre painting of that fine old artist Chardin, nor even to the saccharinely suggestive rural scenes of that other eighteenth-century painter Greuze. In the seventeenth century we must turn for realism to the separate prints of Abraham Bosse, the outstanding reporter of the daily life of his time, the life of the family, the nursery, the dinner table, the crafts.

With the seventeenth century came also Callot, who brought etched illustration into fashion. His etching retained some of the formality of the burin, and showed some pen-drawing technique, but it was comparatively free as compared with line engraving. He freed illustration of pompousness. He had a lively sense of movement and action, a keen eye for nature, and a realistic truthfulness despite certain mannerisms. His best known productions are separate prints, or series such as one dealing with the miseries of war, but he also illustrated books, among them *Essequio della Sacra Cattolica Real Maesta di Margherita d'Austria* (Florence, 1612), with plates that have something of a Netherlandish cast, and with woodcut title and ornaments; *Guerra di bellezza: Festa a cavallo* (Florence, 1616), this again exemplifying festal publications; and *Les Images de tous les saints* (Paris, 1636).

Burin work prevailed, however, and the influence of the famous French school of portrait engravers, including Mellan and Nanteuil, is to be noted. As to their actual work in the illustrated book, it was mainly limited, as in the case of Faithorne and other English contemporaries, to occasional portraits used as frontispieces. As an example, take Mellan's portrait of Pope Urban VIII in *Poemata* (Paris, 1631). Not a few such portraits, often elaborately allegorical,

grace doctor's theses; happily the student is spared such expense today. In France, too, collections of portraits were published in book form, for instance Perrault's *Hommes illustres* (1696-1700). Portraits again exemplify the ever-changing methods and influences and counter-influences; they reflect the background of changing customs in France under Louis XIV and later. There was the *portrait d'apparat*, with its exuberant display of curtains, flowing garments, and other accessories copied on copper by the engravers; how different had the manner become when Cochin was doing his character studies in the eighteenth century, showing the persons portrayed without spectacular emphasis! Such changes can be traced also in illustrated books. (This is another happy bypath for investigation.)

The use of the woodblock, here too, persisted for tail-pieces and other ornaments, as in the Ovid of 1660, but a more unusual element in this book is found in the small line engravings scattered through the text instead of being printed on full-page plates.

As a close to this period, we have Chauveau, quite the all-round illustrator, a type which later flourished in the nineteenth century. Among the books which he illustrated are Vulson de la Colombière's *Vray théâtre de l'honneur* (1648), Scudéry's *Alaric* (1654), *Carrousel* (1662), Molière's works (1666), *Fables choisies* (1668) and *Fables nouvelles* (1671) by La Fontaine, and the *Œuvres diverses* (1674) of Boileau-Despreaux. Chauveau's small plates show a kind of academic realism rather than grace, yet one feels here, as in the work of Leclerc, the emergence from the conventions of the age; Chauveau leads us to the spirit of the eighteenth century. The new era is also weakly foreshadowed in the Molière of 1682, with plates after P. Brissart, which, indifferent as drawings, have the somewhat negative merit of a dry sort of matter-of-factness. Chauveau also, in his *Carrousel*, leads to a sort of publication much fostered in the eighteenth century, illustrating, for example, the "Fêtes publiques" on the occasion of the marriage of the Dauphin (1745, 1747).⁷

7. This phase of the picture book, the volume of plates, is dealt with in *Bibliofilia*, 1926 ("Livres et gravures de fêtes, décors et cérémonies publiques") and in Gabriel

Line engraving on copper, in common use for book illustration in France after 1650, had its period of triumph in that field in the seventeen-hundreds. Changes in fashions of dress reflect changes in manners, in point-of-view, taste, ideals—in all that makes up the mental expression of social life. The abandonment of huge wigs in this century characterizes a spirit found also in literature and art. It is mirrored in book illustration as well. The new taste in illustration was inaugurated by Charles Gillot's designs for Houdart de La Motte's *Fables* (1719). In the ensuing period of brilliance, designers and engravers met a problem suited to their medium, and met it with grace and understanding. The drawings of the illustrators were reproduced with sympathy and distinction by engravers who made use of the lightness and spontaneity of etching.

In the earlier years of the century works of large size were published; later on the small book took first place. As an example of a folio book, take the *Metamorphoses* of Ovid (Amsterdam, 1732)—French books of this period often bear an Amsterdam or London imprint—illustrated by Bernard Picart and others. As an example of the small size there is the three-volume edition of the works of Rabelais (Amsterdam, 1741), also illustrated by Picart.

The first outstanding eighteenth-century book is the fine 1734 edition of Molière, with plates engraved by Cars after Boucher, pronounced the latter's masterpiece in illustration. It introduces us to the spirit of French illustration which was to last until nearly 1800. In this brilliant period artists such as Eisen, Gravelot, Marillier, Choffard, Cochin, St. Aubin, and above all Moreau *le jeune* designed the plates and the graceful, delicate head- and tail-pieces which make their books the charming things they are. It has been noted that these illustrations, being in line, to that extent fit the type page. In

Mourey's *Livre des fêtes françaises* (1930). There are, besides, the famous plates in French books of ornament patterns for textiles, furniture, etc.,—models for the craftsman, an interesting specialty in engraving and woodcutting in various countries. While such volumes are not strictly illustrated books, they were and are of great importance in the decorative arts. They, too, were issued prolifically in the eighteenth century.

some cases, as in *Le Temple de Gnide* (1772; plates by LeMire after Eisen) and notably in LaBorde's *Choix de chansons* (1773), the entire book, text and illustrations, was engraved on copper, so that it was, so to speak, cast in one piece.

All this production, in its spirit of grace and charm, was absolutely French, and was, indeed, possible only in the country and period which witnessed its fine flourishing. This phase of book illustration mirrored the elegance, gaiety, luxury, and easy moral sense which marked the place and time. Illustration, we are told, soon became a fashionable affair, a power which authors had to take into account, so that even writers of note secured the services of noted artists. In the case of Dorat, in fact, success is said to have depended to some extent on the decorative dress in which his poems were issued. That recalls the joking remark respecting the published poems of the English merchant Samuel Rogers, that they "would have been dished were it not for the plates."

And now, to look at some of the finest and most characteristic specimens of this expression of French taste, art, and life. The *Decameron* of Boccaccio (London-Paris, 1757-61), has the same illustrations and *culs-de-lampe* as the Italian edition (London-Paris, 1757), the drawings by Gravelot, Boucher, Cochin, and Eisen, engraved by Aliamet, Flipart, Baquoy, Lempereur, Tardieu, and others. Eisen's masterpiece, the famous edition of the *Contes et nouvelles* of La Fontaine (Amsterdam [Paris], 1762), known as that of the *Fermiers-Généraux*, who paid for it, contains the portraits of the illustrators, Eisen and Choffard. The *Fables choisies* of La Fontaine (Paris, 1765-75) was wholly engraved, the plates by Fessard, the text by Montulay. The illustrators, Bardin, Desrais, Kobell, LePrince, and several others, are among the less famous in this field. The *Metamorphoses* of Ovid issued in 1767-71 has an imposing array of illustrators: Eisen, Gravelot, LePrince, Monnet, Moreau, Parizeau, and St. Aubin. Gravelot, who worked for some years in England, is responsible for the designs in an edition of Racine's works (Paris, 1768). Dorat, as already noted, was an unimportant author, but his

books — *Baisers* (1770), illustrated by Eisen, and *Fables nouvelles* (1773), with plates by Marillier, pronounced the latter's masterpiece — served as a convenient vehicle for the artist's decorations.

One of the finest books of the period is LaBorde's *Choix de chansons* (1773), illustrated by Moreau *le jeune* and others. With Moreau we reach the most noted member of the craft. A fine example of his talent is seen in the works of Rousseau which he is said to have understood as no other. Molière he had already illustrated. Then came the famous *Suite d'estampes pour servir à l'histoire des mœurs et du costume des français dans le XVIII^e siècle* (1775-83). Later, the worn plates served for Restif de la Bretonne's *Monument du costume physique et moral*. The publisher, it appears, had a set of fashion plates in view, but Moreau gave pictures of the life of the upper classes of the period, pictorial documents of the greatest interest and value, a perfect expression of the time and land that produced them.

In French eighteenth-century illustration, as Erich von Rath points out, "all the changes in view of life in the century of the Rococo may be seen: Watteau's dreamy amorousness, the increasingly undisguised and subtle eroticism of the Regency, the sentiment of the Rousseau period, the sober and cool rationalism of the Directory."

Judging by the works mentioned, one might suppose that this entire century of book illustration in France was a vision of beauty and grace. That would be an unnatural condition in any country at any time. There was plenty of downright bad work. For proof, look at *Histoire des rois de France* (1722), with engraved text. The cheaper producer was bound to step in — for example, Odieuvre, an assiduous publisher and re-vamper of copperplates and orderer of pot-boilers, whose name appears on the title page of Dreux du Radier's *L'Europe illustré* (1755-65). Books illustrated with copperplates were in vogue, and Odieuvre delivered the goods.

An interesting variant of this copperplate illustration appeared in Germany in the work of Daniel Chodowiecki, whose etchings emphasize the difference in regional expression. The grace characteristic of the French is wanting. Here was middle-class, straightforward,



*Rousseau: Julie, ou La Nouvelle Héloïse, vol. II, Paris, 1774; plate by
J. M. Moreau le jeune (reduced)*

picturing of middle-class life. Chodowiecki was at his best when he did not attempt the heroic, the historic, the allegorical, but stuck to subjects that lay within his powers; he then produced pictorial documents reflecting contemporary life and manners, including some delightful little fashion plates.

If Paris had become the metropolis of Europe, a dictator in matters of speech, literature, art, fashion, and what not, so, too, France's brilliant accomplishment in book illustration found its echoes elsewhere. Its influence in England we have seen. It touched Spain as appears in Sallust's *La Conjuracion de Catalina* (Madrid, 1772), in which the engraver E. S. Carmona had a hand; in *Don Quixote* (Madrid, 1780), with plates by Spanish and French artists; and in *Estampas representan . . . historia sagrada* (Madrid, 1795), where French influence is particularly evident. The French manner found its way to the Netherlands, too, although there seems to be preserved a tang of the Lowlands in the plates of designers and engravers such as Reinier Vinkeles, S. Fokke, J. Punt, and J. C. Philips. The Swiss Sigmund Freudenberger, long working in France, became adapted to the French manner. On the other hand, another Swiss, Salomon Gessner, who was both a poet and a painter, has been described as Swiss of the soil, honest and convincing, humanly warm, without elegant gestures.

In France, the Revolution put an end to the graceful recording of graceful lightheartedness and frivolity. A new era dawned in political and social life, and the left-overs among old-time illustrators had to meet new conditions as best they could. There were late products, stepping over the boundary line between the two centuries, such as Tasso's *La Jérusalem délivrée* (Paris, 1803; reprinted 1810), with plates after Lebarbier, and Virgil's *Bucoliques* (Paris, 1806), with illustrations by J. B. Huet and Fragonard *fls*, engraved by Copia. The pseudo-classicism of the Empire had its say, as did the somewhat nebulously romantic spirit seen in the work of Pierre Paul Prudhon, who illustrated P. J. Bernard's *Œuvres* (Paris, 1797). Then there was Joseph Duplessi-Bertaux, in whom, says Rath, the proletariat had

its first real draughtsman, whose best-known work is *Tableaux historiques de la Revolution française* (1791 and later).

In this same century there were carried on the experiments of LeBlon, Dagoty, and others, to produce color pictures by superimposed printings. The process used was mezzotint, which, printing in tones, was more adapted to this purpose than line engraving. Such work was done almost entirely in the field of the separate print. Stipple engraving, with its closely placed dots, was also used for color work, as in Milton's *Paradise Lost* (1792), with plates by Schall, *Galatea* by Cervantes (1793) and Vade's *Œuvres poissardes* (1796), the two last with plates after Monsiau. Debucourt, noted maker of color prints, illustrated *Héro et Léandre* (Paris, 1801), by Musaeus, with color plates which, like his separate prints, were carried to such finicking completeness of detail that it is difficult to determine exactly by what combination of processes the thing was done. But while these examples show the persistent lure of color, they are rather outside the frame of French eighteenth-century book illustration in its most characteristic form. Eighteenth-century France was served most fittingly by line engraving on copper, the natural technical medium through which it found its perfect expression.

CHAPTER V

THE NINETEENTH CENTURY: ENGRAVING ON COPPER AND STEEL



ENGRAVING ON COPPER AND LATER on steel persisted through over three quarters of the nineteenth century, disputing the field with etching, lithography, and the revived wood block. But the latter was now used in a new way, as we shall see in Chapter VIII, and in the face of its remarkable development, by the middle of the century the superiority of copper engraving in illustration had begun to wane.

The aftermath of France's eighteenth-century glory is seen in very early work after 1800, as in the books cited near the end of the preceding chapter, or the somewhat later *Beauté morale des jeunes femmes* (Paris, 1829), by Sophie Ulliac-Tremadeure, with hand-colored engravings. The very title of this volume prepares us for what is to come, and the coloring by hand is a further indication of the peculiar, wan taste of the time. For that reason the book is mentioned here, not for any excellence. It may be noted that hand coloring was still employed in copperplate work as in other processes. Books on costume, by Spallart and others, for instance, in the first decade of the century, were decorated with color washes. *Curtis' Botanical Magazine*, from its beginning in 1787 until 1845, was illustrated with hand-colored line engravings, after that partly in line engraving, partly in lithography, finally altogether in hand-colored lithography. Tresham and Ottley's *Gallery of British Pictures* (1818), has stipple engravings on copper, partly printed in color, partly colored by hand. All of these are books with documentary pictures.

French work of the eighteenth century has stood as the most noteworthy application of copperplate engraving to the printed book, the logical and final expression of illustration in this medium, but the man of great talent molds the medium to his style and intentions. As the greatest possible contrast to the suave grace of artists such as Moreau *le jeune*, take William Blake's *Illustrations of the Book of Job* (1825), in which both plates and text are engraved. The book stands alone in its expression of a unique personality, yet Blake used the same tools to produce it as were employed by the men who engraved the designs of the French artists referred to. It may be argued that this comparison places one highly individual artist, living in a world of his own, beside an eighteenth-century group of artists who, no matter how they differed in style and ability, were bound together by more or less identical ideals. Very well, let us turn to British work of the earlier years of the nineteenth century, which had no such strain of non-conformity as Blake's, but expressed the general taste of England at that time in its best spirit; there will still be found striking differences, resulting from change of country, of time, of likes and dislikes; indeed, nineteenth-century England is a different world, even though the contrast is not as strong as that offered by Blake. It was a period when the use of the steel plate was moving towards its remarkable technical development. An interesting example of the trend of the time is found in the almost incredibly fine burin work in the landscape plates, after J. M. W. Turner, in *Italy* (1830), the poem by Samuel Rogers, in which there are also figure designs by Thomas Stothard. The Turner vignettes show super-refinement in lines massed to render tone. They have also their significance in the records of the cultivation of landscape in art. How successfully they decorate the book, and also how well Turner and Stothard go together, are questions that have brought out various opinions. W. G. Rawlinson, in *The Engraved Work of J. M. W. Turner* (1908), finds painter and engraver at their best. Walter Crane praises Stothard's designs for their decorative quality, which he misses in Turner's landscapes, in which he sees "simply pictures



*Illustrations of the Book of Job, Invented and Engraved by William Blake,
London, W. Blake, 1825*

without frames.”¹ P. G. Hamerton, in his *Life of J. M. W. Turner* (1879), tells us that Turner’s vignettes are exquisite, while Stothard’s drawings are patches on the page. Perhaps no one of these three fully envisaged the matter.

If Crane finds such plates as Turner’s pulling away somewhat from the type page, he would have found still more aloofness in the mezzotints by John Martin for Milton’s *Paradise Lost* (London, 1833), since mezzotint is a tone process, with no kinship with the lines of the type. It was used occasionally in the United States by John Sartain and others, in keepsakes and the like. The compositions by Martin can well be considered as expressions of the artist’s self, without further thought of the physical book. From that standpoint we may grow eloquently enthusiastic with J. G. Huneker over Martin’s gorgeous imagination in these Milton illustrations and in certain Old Testament scenes, with wide expanses of mountainous landscape, swarming with armies, angels, or the hosts of Lucifer. That later marshaler of pictured crowds, Doré, is apt to come to mind, and one furthermore recalls earlier and later illustrators of the Bible, and the manner in which the aspect of this book’s pictorial decoration varies under the influence of time, land, and the artist.

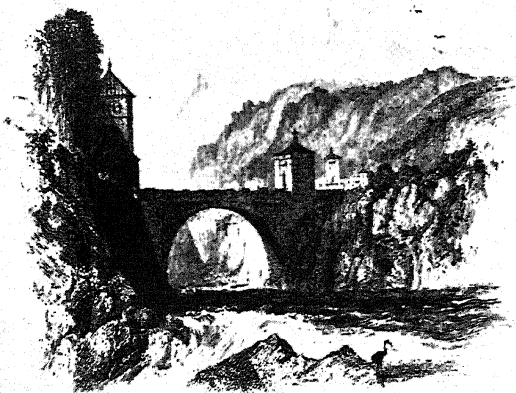
What were they doing at about this time in France, after the spirit of the eighteenth century had gone? The answer may be seen in such books as Béranger’s *Œuvres complètes* (1834). Of this book a new edition appeared in 1847, with plates after Lemud, Charlet, Daubigny, Johannot, Jacque, Raffet, and others—a pretty mixture of personalities and styles in one book, professional illustrators and temporarily illustrating painters. Here, too, the glamor hanging about the steel plate caused its popularity, without bringing much noteworthy achievement. Much of this figure work in France and elsewhere during this period was marked by amiable weakness, flabby sentimentality, melodramatic romanticism; still, if you try to understand the period, you may find its spirit a bit catching.

In Germany, in the first half of the century, there was the strong

1. *Of the Decorative Illustration of Books Old and New* (London, 1876).

influence of classical art, as in the work of Bonaventura Genelli, who adopted the idiom of the antique in his illustrations for Homer, Dante, and *Aus dem Leben eines Künstlers*. There was also the religious spirit in the art of Friedrich Overbeck, center of the group of "Nazarenes," seen in *Darstellungen aus den Evangelien* (1850-52), and in the work of Joseph von Führich and Eduard von Steinle. Finally, there was the cultivation of the national ideal, which we shall meet again in Chapter VIII, shown in the illustrations to the *Nibelungenlied*. An early example of pictures for this epos is seen in the edition of 1822 with drawings by Peter von Cornelius. In such books the dramatic pose was apt to strut into theatricality.

In this period in Europe, particularly in England, gift books galore appeared, with plates usually prepared under the direction of some well-known engraver with a shop of assistants, such as Heath or Finden. The result was generally shop production. There were *Byron Beauties* (1836), with plates after David Roberts, J. D. Harding, C. Stanfield, G. Cattermole, Samuel Prout, and other well-known British artists; *Jennings' Landscape Annual for 1835: Tourist in Spain, by Thomas Roscoe. Illustrated from Drawings by David Roberts* (London, 1835) — note the continued demand for landscape drawings; *Gems of Beauty, Displayed in a Series of Highly Finished Engravings of Various Subjects, from designs by E. T. Parris, G. Cattermole, J. R. Herbert, and E. Corbould, Esq., engraved under the superintendence of Charles Heath. With fanciful verses by the Countess of Blessington*. In the "genteel" wording of the title of the last-named book, "highly finished" accurately characterizes aims and tastes. Nice, smooth pictures they were, of sentimental, insipid, long-curled beauties; "an elegant accession to the parlor table," as the advertisement of an American gift book has it. In such publications the landscape plates were often drawn by clever artists, but much of the figure-work was of the lackadaisical kind indicated — the sort of thing referred to in Bulwer's *The Caxtons*. George Eliot, in *Middlemarch*, chapter xxvii, also has her bit of a smile about this taste: "He had brought the last 'Keepsake,' the gorgeous



ST. MAURICE.

STILL by the LEMAN Lake, for many a mile,
Among those venerable trees I went,
Where damsels sit and weave their fishing-nets,
Singing some national song by the way-side.
But now the fly was gone, the gnat careering;
Now glimmering lights from cottage-windows broke.
'Twas dusk; and, journeying upward by the RHONE,

c

*Samuel Rogers: Italy, London, T. Cadell, Jennings & Chaplin,
and E. Moxon, 1830; line engraving after J. M. W. Turner*

watered-silk publication which marked modern progress at that time, and he considered himself very fortunate that he could be the first to look over it with her, dwelling on the ladies and gentlemen with shiny copper-plate cheeks and copper-plate smiles." If this simpering prettiness was a true reflection of the time, possibly the pictures also influenced the taste and manners of the period; but not all the taste, not all the manners, for much of the keepsake style of thing represents fashion, and fashion never gives a complete picture of the contemporary background.

One example of color printing is to be noted, George Baxter's *Pictorial Cabinet Album, or Cabinet of Paintings* (1837). Its chastely exuberant binding — may you have the luck to see the book in its pristine splendor — is quite in keeping with the "elegant" subjects of the paintings reproduced. Baxter used the combination of a metal key plate for the black-and-white design and wood blocks for the various colors, applied in successive printings. He suited the period of the gift book and the keepsake.

Keepsakes! What a vogue these annuals had! Swarms of them appeared in England and the United States, as also, with natural differences impressed by regional taste, in France and Germany. They called forth animadversion from Emerson, who referred to "one of those souvenirs, bound in gold vellum, enriched with delicate engravings, on thick hot-pressed paper, fit for the hands of ladies and princes, but with nothing in it worth reading or remembering."² Even his strictures are apparently directed only at the text, and it is to be remembered also that these publications were much appreciated and bought at a good price at the time, and that the American annuals numbered among their contributors, besides weak members of the craft, writers of the reputation of Emerson himself. In Ecker-mann's *Conversations with Goethe*, under date of Jan. 3, 1830, we find that Goethe showed him the English *Keepsake* for 1830, "with very fine copper plates." Perhaps that quotation may help to keep us from smiling too broadly, and may help us to remember that fash-

ions are fashions, and that times change, but each still has its fashions. Perhaps we may wonder what the future will say about our present-day fashions in books.

It is sufficient to note a few of these annuals. Others equally characteristic may easily be found. In England, there were the *Amulet* (1828), *Heath's Pictorial Annual* (1833; plates after Stanfield), the *Bijou* (1829), the *Keepsake* (which ran from before 1829 to at least 1857); in the United States, the *Token* (Boston, 1833), *Talisman* (1830), *The Opal* (1844, edited by N. P. Willis), *The Gem of the Season* (1846, with mezzotints, mostly after paintings by Reynolds, Leslie, and others, and title engraved on wood), *Forget Me Not* (1849, with lithographed title-page), *The Magnolia* (1855?, the title lithographed, in color). Usually such annuals of American origin have line engravings, a few have mezzotints; some have plates after American painters and designers, some after English ones. In fact, there was evidently some interchange of plates. The French *Keepsake français* (1831) has English designs; the *Keepsake américain* has American ones. The *Almanach dédié aux dames* (1815) came in a slip cover; some of such slip covers were quite delicate affairs, in silk with colored decorations. And that recalls bindings: lucky the library which contains things like the *Token* (Boston, 1833) in the original dress, for the whole little volume, text, typography, plates, binding, is a characteristic expression of its time. In Germany there were the *Taschenbuch zum geselligen Vergnügen* (1803), *Minerva* (1809), *Aurora* (1826), *Urania* (1835), *Vergissmeinnicht*. The interested seeker may go on to Austria, Switzerland, Denmark, Holland, and other countries, finding a general similarity, but with distinct differences in each land. Not only that; publications covering over half a century have been cited here in one group, but an annual issued in the twenties, for instance, will display characteristics quite different from those which mark one published in the forties. Even in this limited specialty there are definite changes in style to be noted.

While these annuals may not strike one as particularly significant viewed as notable examples of book-making, they illustrate modes

and fads of their day, and fashions and fads determine much of human life and its activities. A consideration of the keepsake as it appeared in various countries and in succeeding years leads into interesting fields, such as style in art, ideals in typography and binding, literary tastes, conceptions of what is beautiful and elegant, and, of course, fashions in dress and customs. We are led, in short, into social history, into the history of culture. As has been said before, it is social history that we find in book illustration, not only the picturing of its outward manifestations but also the implication of its deeper impulses, ideals, and strivings.

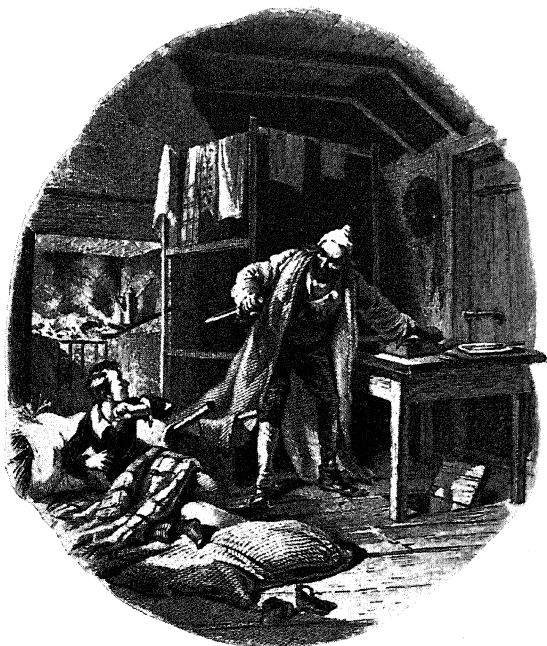
Keepsakes and similar publications ran for many years in the United States, where *Godey's Lady's Book* was the outcome of a somewhat similar taste. Its steel engravings were usually mediocre and often inane in spirit. There was another form of annual publication, the almanac, which soon ran into specialization. Brief reference to this must suffice here; the subject has been handled in volumes by Grand-Carteret, Felix Meunier, and the Viscount de Savigny de Moncorps. Almanacs have been appearing for several centuries, with illustrations in various processes. They have served for grown-ups, for children, as a vehicle for caricature or for propaganda for various purposes, including patent-medicine advertising. Manifold interest can be drawn from a study of them, but here they imply a digression from our topic of copper or steel engravings in illustration, to which we make haste to return.

The publishing of collections of portraits in book form was also continued in the nineteenth century. Here, too, the copper or steel plate shed its glory of brilliant printing, in line and stipple engraving and in mezzotint. As examples there are Lodge's *Portraits of Illustrious Personages of Great Britain* (London, 1849-50) and the *National Portrait Gallery of Distinguished Americans* published in New York, in four volumes (1834-39), under the direction of James Herring and James Barton Longacre.

The last-named title, and the many plates done for books by noted engravers such as A. B. Durand and others, who also engraved

paper money, bring up the fact that bank-note engraving had a great influence in the United States. While it furthered conventional treatment and sometimes a machine-made technique, it also promoted sound craftsmanship. Most of the American engravers of note were connected at some time or another with the business of printing money, and their developed technique was shown in other work to which they turned their burins. In America, the traditions of line engraving on steel were kept up in periodicals such as the *New York Mirror* (in the twenties and thirties), and later in such topographical works as *American Scenery*, with text by N. P. Willis and plates after drawings by the Englishman W. H. Bartlett. Much of this was a response to interest in pictures of notable people and places, giving the American public a record of the country's development in personal achievement and urban growth, as well as of the beauties of its natural scenery. The rage for gift books with steel plates even called forth two sumptuous volumes on cemeteries, *Mount Auburn* and *Greenwood* (1847), with illustrations drawn and engraved under the direction of so good a draughtsman and engraver as James Smillie. One may fancy the young gallant of that day dallying over pictures of individual cemetery plots in the book he has picked up from the parlor table after sending up his name.

More interesting and pleasing than the general result of the rush to supply the demand for picture books are products of the engraver's skill such as the charming plates done by John Cheney for the 1845 edition of Longfellow. Even more outstanding are the graceful and vigorous vignettes engraved from designs by F. O. C. Darley, an artist of suave force, for the novels of James Fenimore Cooper and the American edition of Dickens (Household Edition, New York, 1861-76). Another noteworthy publication, *Picturesque America, or, The Land We Live In* (New York, 1872-74), with introduction by W. C. Bryant, was illustrated mainly with wood engravings, with some full-page steel plates added, no doubt on account of the distinction which the aristocratic metal was supposed to give. But these plates are rather thin, and it is the wood engravings which give the



*Dickens: Oliver Twist, New York, Townsend & Co., 1861;
engraving on steel after a design by F. O. C. Darley*

book its distinction. The line plates in *The National Portrait Gallery of Eminent Americans*, issued in the sixties under the editorship of E. A. Duyckinck, afford a significant contrast to the richness of the stipple work in the *National Portrait Gallery of Distinguished Americans* brought out a quarter of a century before. In *Appletons' Cyclopaedia of American Biography* (New York, 1887-89) and other books of its period are also to be found examples of the finished work of well-known engraving houses, which in its proficiency of technique has lost much of the individuality and vigor observable in the best of the work of the earlier men. Indeed, soon after the mid-century, steel engraving became to some extent the prey of commercialism, and the result was seen in much inferior or utterly dull work. The colorless, anemic, machine-made character to which steel engraving finally descended in the hands of some publishers and engravers can be seen in certain county histories and the like, with cheaply executed portraits of local notables.

So line engraving on copper and steel faded out, on the whole, as a vehicle for book illustration, although it was retained for bank notes, postage stamps, certificates, and the like. Nevertheless, there was notable use made of copper engraving in some beautifully illustrated American books around the turn of the century. Among them are *The Old Booksellers of New York, and Other Papers* (1895) and *New Amsterdam, New Orange, New York* (1897), with plates engraved by E. Davis French, and *New York as Washington Knew It After the Revolution* (1905), with engravings by Sidney L. Smith, all three written by William Loring Andrews; also several publications of the Bibliophile Society of Boston, with plates by French and W. F. Hopson. This delightful union of the copperplate engraver's art with the production of finely printed books is seen again in the more recent monumental work by I. N. Phelps Stokes, *Iconography of Manhattan Island*, six volumes (1915-28), with headpieces and other decorations, many of them from sketches by the author, engraved by S. L. Smith. All these books, and other similar ones, were special affairs, for amateurs and collectors, although the Stokes pub-

lication is also an invaluable source of information. Into the well-made trade book today the copper or steel engraving very rarely enters. Occasionally a book is illustrated by an artist who engraves his designs on copper, Stephen Gooden or Laboureur, for instance. On the whole, however, the ancient glory of line engraving for book illustration has gone.

CHAPTER VI

THE NINETEENTH CENTURY: ETCHING AND AQUATINT



P TO THIS TIME WE HAVE DEALT with printing surfaces prepared by hand, by cutting or engraving in relief or intaglio, on wood or copper. Now we come to a chemical process, in which the lines to be printed are bitten in by acid. To produce an etching a drawing is made with an "etching needle" on a copper plate covered with a waxy "ground." Through this ground the needle passes, leaving the copper bare in its track. When the plate is then subjected to the action of acid, the latter eats into the copper where it has been bared, the rest of the plate being protected by the remaining ground which has not been removed by the needle. This is again an intaglio process, the printing lines being not in relief but incised in the surface of the plate, as in line engraving on copper. The engraved line, through the manner of holding the burin (graver) and pushing it through the copper, is formal. The etched line, drawn through the ground on the plate, gives possibilities of more freedom and spontaneity, for which reason it has appealed to artists. But both line engraving and etching have to be printed on a copper-plate press, different from the typographic press, and that necessitates separate printing for pictures and text, increasing time and expense, which naturally mitigates against the general use of etching for illustration, save, as a rule, in special editions.

Etching, as we have seen, was used for illustration by Callot, Hollar, Everdingen, and De Hooghe in the seventeenth century, and by Chodowiecki in the eighteenth, but a more general employment of pure etching in the illustrated book was not particularly developed

until the nineteenth century. That great personality in art, Goya, can only be referred to in passing here, since his mordant illustrations of the horrors of war and other subjects are series of prints rather than book illustrations.

In the late eighteenth century and the early nineteenth, a particular form of etching — aquatint — came into use, especially in England, and, to some extent, in the United States. Aquatint was a response to the desire for something approaching completeness of effect. In this attempt, tone was rendered by etching with acid through a layer of powdered resin on the plate. The acid entered the minute spaces between the exceedingly fine grains, producing a tint in printing. Once more, however, we have an intaglio process, calling for separate printing.

The stickler for line drawing may easily be led to see in these tone plates no relation to the type page, and may find the aloofness from the type increased by the fact that these pictures were often hand colored, in flat washes which went well with the wash effect of the black-and-white aquatint base. It is to be noted, however, that the flat tones of these aquatints generally had no fine gradations, the planes leading into the distance even giving an odd suggestion of the old-time stage-set wings. This, it may be argued, reduces the plastic effect, thus bringing the pictures less into crass contrast with the type. At all events, one can enjoy the books so illustrated as interesting, characteristic, and sometimes amusing expressions of their period. Aquatint, as thus used at that time, was pleasing within its limits, with a liquid, translucent effect.

Martin Hardie describes the production of colored aquatints, after designs by Rowlandson, for *Ackermann's Repository*.¹ In the morning the artist made a sketch on paper with a reed pen, and etched the design on a plate. On a print pulled from this he indicated modeling and shadows by washes of India ink. These were transferred in aquatint to the plate by one of Ackermann's engravers. Rowlandson,

1. See W. J. Burke, "Rudolph Ackermann, Promoter of the Arts and Sciences," *New York Public Library Bulletin*, October–November 1934.



*William Combe: The Tour of Dr. Syntax in Search of the Picturesque, London, R. Ackerman, 1812;
plate etched by Thomas Rowlandson*

returning in the afternoon, on a proof from the aquatinted plate put in the colors in light washes. The print so colored served as a model for the trained colorists in this shop, who followed it in coloring impressions. Turner and Girtin, as boy apprentices, did such coloring for publishers; one recalls Robert Louis Stevenson's essay, "A Penny Plain and Twopence Coloured."

Aquatint was found particularly adapted to rendering city views and natural scenery, and was a favorite process for books of travel. For city views, a good example is the *Microcosm of London* (London: Ackermann's Repository of Arts, 1808), for which Pugin, whose "elegant taste" is stressed in the preface, did the architecture, and the rollicking Rowlandson the figures. The odd combination went off well enough. For landscape and marine views there is the equally noteworthy set by Ayton, *Voyage around Great Britain, with Views by William Daniell* (1814-25), which contains probably the best aquatints in British books of travel. In it the British Isles appear in various aspects of scene and light. City, country, the shore, are pictured with a diversity of subject and a variety in light effects that well illustrate the possibilities of aquatint. An example of the illustration of landscape refashioned by art is found in Humphry Repton's book, *Observations on the Theory and Practice of Landscape Gardening* (London, 1803). The plates in this volume have superimposed flaps, showing, when in position, the landscape in its original condition, and when raised, the same landscape as modified by the landscape gardener's changes. Again we have books with documentary pictures, as are most of Ackermann's publications, such as *History of the University of Oxford* (1814). Such are also the sumptuous volume on the coronation of George IV, for which stipple and mezzotint were used as well as aquatint; Shaw's *Encyclopedia of Ornament* (1842; aquatint, line engraving, and lithography); and *Dresses and Decorations of the Middle Ages* (1843). In the last, the aquatints are in part printed in color; R. M. Burch, however, finds the feature of this book in its initials, engraved on wood and printed in colors.²

2. In his *Colour Printing and Colour Printers* (New York, 1910).

Aquatint was used also in the United States for city and country views, notably in the famous *Hudson River Portfolio* and in *Picturesque Views of American Scenery* (1819, 1820). The artist of the first was W. G. Wall, of the second, Joshua Shaw; in both cases the aquatinting was done by John Hill. Both publications are collections of plates with a little descriptive text.

Rowlandson, already mentioned as collaborator with Pugin, appeared more in his element in his humorous drawings for William Combe's volumes on the tours of *Dr. Syntax* (1812 and later). In these is found that element of caricature which was to color much of English illustration. A streak of rollicking jollity, a bit forced, — of a type later forced even more by Charles Lever in his novels — appears in the text and illustrations of Pierce Egan's *Life in London . . . Embellished with Thirty-six Scenes from Real Life, Designed and Etched by I. R. and G. Cruikshank; and Enriched also with Numerous Designs on Wood, by the Same Artists* (London, 1822). The addition of wood-engraved vignettes to the colored plates is worth noting; the wood block had returned.

The indicated spirit of comedy was also served occasionally by the sporting artists. These, Henry Alken prominent among them, in the earlier years of the century were furnishing the separate prints of sporting subjects which interested and satisfied a numerous public by attention to details and an evident understanding of a matter dear to the British heart. They also illustrated books, in line etching as well as in aquatint. A string of books concerning their work has been written by Baillie-Grohman, Nevill, Siltzer, Slater, and a number of others.

With this group we come to the practice of pure etching in line for illustration, first followed notably in England. Titles come to mind of books much sought after by collectors of literature of sport, or of the sporting novel: C. J. Apperley's *Memoirs of John Mytton* (1837), illustrated by Alken, or the sporting novels of Surtees such as *Jaunts and Jollities of Jorrocks*, illustrated by Phiz (pseudonym of H. K. Browne). Other such sporting novels are *Plain or Ringlets* (1860),

Some Puss commands the Peasants to tell the King that
All the fields belong to the most Noble the Marquess of Cambray.



George Cruikshank's Fairy Library: Puss-in-Boots, London,
G. Routledge & Sons, [1865 ?]

illustrated by Leech, and *Mr. Facey Romford's Hounds* (1865), illustrated by Phiz and Leech. These prints and books lead us into the spirit of the thing, one phase of which is so pregnantly expressed in the old song about John Peel. Robert Seymour bore the note of caricature into this field in his etchings of Cockney sportsmen, which, by the way, were twice copied by French artists, Daumier and E. Morin. Seymour was the first illustrator of *Pickwick*, the work being later carried out by Phiz.

Mention of Phiz carries us naturally into the Dickens-Ainsworth period of the thirties and forties, when etching in line came into use in England for general book illustration. As notable examples, see *Oliver Twist* (1838) by Dickens, and Ainsworth's *Jack Sheppard*, both illustrated by George Cruikshank. There is a strongly melodramatic note in these pictures, products of a time when romanticism and the "Gothic spirit" were still felt in literature and art in England.

George Cruikshank has enjoyed a great reputation, and there are fine collections, public and private, of books illustrated by him. He turned his art to many things—novels, fairy tales, foreign books such as Chamisso's *Peter Schlemihl*, and caricature for its own sake and purpose. Whether the illustration of books such as those by Dickens was his strong point is a question the answers to which will vary. Did the manner of the author promote a tendency towards staginess in this artist? At all events, compare the "dreadful Jew that Cruikshank drew" with the sanely conceived Fagin by the American Darley, whom we encountered in the preceding chapter. Cruikshank's interpretation of Bill Sikes and Nancy may similarly be compared, the Sikes, for instance, with the hulking brute depicted much later by Frederick Barnard. Still, in *Oliver Twist*, Bumble's courting seems to be a scene nearer to Cruikshank's heart and ability than the melodramatics which he presents with something of the gestures and the spirit of Vincent Crummles' barnstorming troupe described in *Nicholas Nickleby*. It is quite conceivable that one may prefer Cruikshank when he is away from melodrama or even, perhaps,

from the domain of downright caricature, in the vivaciousness of such light and charming designs as those for *Puss-in-Boots* and *The Bee and the Wasp*.

The evident element of caricature in the etched illustration of this period in England was continued later in wood-engraved designs and still later in drawings reproduced by photomechanical process. The humorous attitude of the illustrator which was expressed first in a vein of broad comedy by Rowlandson became a veritable tradition. It was carried on successively by George Cruikshank and his brother Robert, William Heath, Robert Seymour, Phiz, John Leech, and a number of men of minor talent, among them Alfred Henry Forrester ("A. Crowquill") and C. H. Bennett, and illustrating authors also — Thackeray, Thomas Hood, and W. S. Gilbert ("Bab"). This went on to our own time, running in a gentle stream of humor through the work of men such as Hugh Thomson and the Brocks. P. G. Hamerton wrote of this wedding of caricature to illustration: "In former days, when Dickens and Thackeray were publishing their novels in numbers, the illustrations were always caricatures, and Thackeray himself seems to have had no other idea of illustration. . . . Hablot Browne's designs were clever according to the taste of the day; but on looking them over now we find them very monotonous in their extravagance."³ This matter of caricature takes on a somewhat different aspect when comic drawing is directly called for by the text, as in Gilbert à Beckett's *Comic History of England* (1847-48) and *Comic History of Rome* (1852), both illustrated by John Leech, with full-page plates in etching somewhat gaudily colored by hand and text illustrations engraved on wood.

The British vogue of etched illustration had its weak reflection in the United States. Yeager copied the *Pickwick* plates by Phiz for the Philadelphia edition of 1838, as well as other similar English originals. One book with etched illustrations originally produced in America in that period (it has hardly any other claim to mention here) was *The Attorney* (New York, 1853), by John T. Irving,

3. *Portfolio Papers* (Boston, 1889).



*Histoire du Bonhomme Misère, London, 1877; etching by Alphonse Legros
(reduced)*

illustrated by Frank H. T. Bellew, who came from the British Isles to the American comic press.

In England, toward the end of the period indicated, there was in the forties and fifties a movement towards painter-etching which resulted in a few large quarto volumes of plates. The Etching Club illustrated Milton's *L'Allegro* (1849), Goldsmith's *Deserted Village* (1841, 1857), Gray's *Elegy* (1847), and Shakespeare's *Songs and Ballads* (1853). The Junior Etching Club brought out *Passages from Modern English Poets* (1862). The members of these clubs etched joyously whether they were born to it or not. There is an air of professional dilettantism about much of their work, which happened to be drawn on copper instead of on wood, and etched instead of engraved. What results were attained when various artists thus illustrated various passages of a given poem may perhaps be imagined. Whatever ideals may have actuated the movement, the accomplishment generally fell quote short of them.

If the similar coöperative effort shown in France in the volume *Sonnets et eaux-fortes* (1869) had rather more distinction, the difference is only comparative. This sumptuous book has been called a sort of manifesto of the Parnassians.⁴ The welding of author and artist into a temporary combination had not always the happiest result; some of the artists were not fitted for the job, either in mentality or as etchers. Nevertheless, like the British books referred to, this French production reflects a period of French taste — a period, moreover, when etching was becoming popular in France, when Baudelaire said that etching was in fashion.

Before following that lead, let us take a look at the Germany of a generation earlier. In the thirties Moritz Retzsch was illustrating Goethe, Schiller, Shakespeare, Bürger, in effective and graceful outline drawings. The fact that they happened to be reproduced in etching is the reason why they are mentioned here. Their interest

4. See W. A. Bradley, "Some French Etchers and Sonnetteers," in *Print Collector's Quarterly*, 1914, pp. 183-217, and in his *French Etchers of the Second Empire* (Boston, 1916).

lies not in the process by which they were done, but in the circumstance that they were entirely in outline, and that their pleasing style evidently found admirers elsewhere. Retzsch's fame spread to England and the United States, and it was quite probably his example that inspired Darley to illustrate in similar manner. Darley's drawings, however, were reproduced by lithography, as is noted in Chapter VII. By the way, Julius Rodenberg's statement⁵ that Retzsch in his drawings for *Faust* was in no wise equal to the task, may be applied to many another illustrator of that immortal work.

It was in France, towards the last quarter of the century, that the use of etching for book illustration became rampant. The art was assiduously, often charmingly, practiced for that purpose. Various artists, often professional etchers, etched illustrations or copied on copper the designs of other artists. In those days etching had largely superseded line engraving on steel for the reproduction of paintings. It was the heyday of reproductive etching, and such products of the art were collected as actively as they were turned out. There were thus a number of capable French etchers on hand to turn their attention to the printed book. Leopold Flameng, for instance, a capable reproductive etcher, drew and etched illustrations for Delvau's *Les Dessous de Paris* (1862) and Banville's *Nouvelles odes funambulesques* (1869). He also etched plates, from designs by Louis Leloir, for the edition of Molière's plays published by Jouaust (1876-83). Again, Ad. Lalauze, likewise a professional etcher, illustrated Le Sage's *Gil Blas* and *The Devil on Two Sticks* (published by Jouaust, 1880), *Don Quixote*, *The Vicar of Wakefield* (Jouaust, 1888), *Arabian Nights*, and a number of others. One more book may be noted, not because it was a great piece of illustration — although it had a quiet charm — but because the etchings, instead of being invariably on separate plates, were placed as text illustrations, with the type page curling around them. This is Gerard de Nerval's *Sylvie* (Paris: Conquet, 1886), illustrated by E. Rudaux.

In those days, no *édition de luxe* was complete without etched illus-

5. In *Handbuch der Bibliothekswissenschaft* (Leipzig, 1931).

venez que vous étiez moins jolie autrefois.
— Je n'en sais rien. — Vous
souvenez-vous du temps où
nous étions enfants et vous la
plus grande? — Et vous le



plus sage! — Oh! Sylvie! — On nous
mettait sur l'âne chacun dans un panier.
— Et nous ne nous disions pas *vous*... Te

*Gérard de Nerval: Sylvie, Paris, L. Conquet, 1886;
etching by Ed. Rudaux*

trations, which seemed to shed a special luster on the books with which they were associated. But the thing degenerated. Books were issued of the subscription kind held in high esteem by the uninitiated. Plates in books were printed in two or more states, manufactured to order. (States of an etching are normally proofs pulled during the progress of the artist's work on a plate, to indicate necessary additions or corrections until the plate is considered ready for publication; here, however, they were intentionally produced.) This display apparently appealed to American publishers who catered to those who were new to the game of book collecting and tickled by the idea of having something *recherché* and beyond the ken of the common herd. A number of the French books of the period were reissued in the United States with English text and the original plates. One can only hope that the latter were always as carefully printed as in the original editions. The French reproductive etchings after paintings, republished in certain American periodicals, certainly were not — were, in fact, often mere ghosts of their former selves.

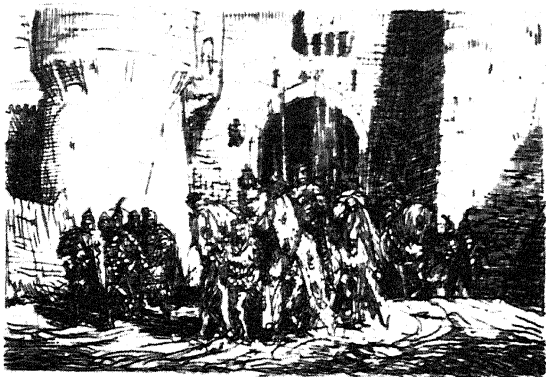
An American product of the most pretentious kind was H. H. Bancroft's *Achievements of Civilization: The Book of Wealth* (1896-1900), with plates by able American etchers placed in incongruous surroundings. It was supposed to be a fine example of book-making and was sold at a terrific price; possession was presumed to convey distinction. A cheerful contrast to this book is offered by Dean Sage's *The Ristigouche* (1888), published in Edinburgh, but an American product as far as the etchings are concerned. The etchings are not all remarkable, but the artists seem to have worked with spirit and with sympathy for their task.

Stepping for a moment beyond the end of the century, we note the publications of the Bibliophile Society of Boston, with etchings by W. H. W. Bicknell, such as Goldsmith's *Deserted Village* (1912), which has a dignity that shows up the pocketbook-tickling things we have encountered. As examples of a different style there are the lively plates done by John Sloan and W. J. Glackens for an edition of the novels of Paul de Kock issued in New York in 1903-05.

Certain sets of etched illustrations are the result not so much of a publisher's desire to make a saleable edition of a popular book by plastering it with etchings, but rather of the interest of some notable artist in some notable book: for example, the plates by Alphonse Legros illustrating the legend *Histoire du Bonhomme Misère* (London, 1877), conceived in a spirit that takes one to other days, that made Frederick Wedmore think of Dürer and Rembrandt; or the plates which William Strang etched for *The Earth Fiend* (1892), *Pilgrim's Progress*, the *Ancient Mariner*, *Death and the Plowman's Wife: a ballad made and etched by William Strang* (1888), *Don Quixote*, and Kipling's stories. Here again the factors of region and individual are strongly in evidence; Strang might depict Spanish peasants or Indian soldiers, but he remained the Scot, and so did his characters. Entirely in another world lie the Dutchman Marius Bauer's etchings for *La Jeunesse inaltérable et la vie éternelle* (1897). To step from Strang's vigorous, straightforward realism, with its strong Scotch burr, to Bauer's mists and undecided forms, is to face again, and with particular clearness of contrast, the ever-recurring differences which are rooted in origins of country, time, and person.

A similarly striking difference appears when we turn from Bauer to the sculptor Max Klinger, who illustrated *Amor und Psyche* (Munich, 1880), translated from the Latin of Apuleius. Klinger is definite with a sharpness that is something quite other than the burly strength of Strang. Klinger is equally unyielding, but with the sharp incisiveness of an inquiring, a philosophic, mind — of a Teuton doing his brooding. Otto Grautoff⁶ avers that this book stands high above the usual sumptuous publication of the eighties — which it does — and tells us that Klinger, then twenty-three years old, conceived the book as a whole — which implies a praise that one may debate. The etchings in this book are pasted within ornamental borders, a bit of patchiness which at once removes the pictures somewhat from an organic connection with the book. The volume offers various elements for study: the viewpoint of the artist before his sub-

6. *Entwicklung der modernen Buchkunst in Deutschland* (Leipzig, [1901]).



LA JEUNESSE INALTÉRABLE

ET LA

VIE ÉTERNELLE

CONTE POPULAIRE TRADUIT LITTÉRALEMENT DU ROUMAIN.

Pourtant une fois il fut, ce qui jamais n'arriva plus; et si ce n'était pas vrai on ne le raconterait pas.

En ce temps-là, les peupliers produisaient des poires, les saules fleurissaient en violettes; alors les ours se battaient les flancs de leur queue; les loups et les agneaux s'embrassaient fraternellement; et puis, les puces, on les ferrait, à un pied, de



ject; the technique and process of the plates and their relation to the borders, the typography, the entire page; the standing of the whole as a piece of book-making. When such plates take on an importance apart from their relation to the form in which they appear, one is apt to forget all else in consideration of the etching as an etching, with no regard to the book. Here again the question arises whether the prints would not perhaps have been even more effective as a collection of plates without full text. This distinction between the illustrated book and the collection of plates, whether in book form or in a portfolio, should by now have been sufficiently emphasized.

Where does etching stand in book illustration? The purist will at once object to the necessity of double printing, on different presses, as establishing a certain division, a certain aloofness, between pictures and text. The middle-of-the-road man may point out that there is, after all, a difference between the elaborately etched picture and the slighter production which adapts itself more to the printed page. One man, at least, has written a whole book about the matter, the noted etcher Hermann Struck, who envisages the subject with fairness.⁷ He says: "The most proper stylistic accompaniment to the rigid types of the printed text was the strictly linear woodcut. . . . The next-best role was played by the copper engraving, the lines of which produced a certain stylistic cohesion which did not go badly with the type-face. . . . An acceptable compromise was then offered by lithography, which could assume competition with the type. . . . But the hardest struggle in this battle of noble emotions falls to the art of etching. . . . Etching has a much freer, more mobile, often more nervous speech than the respectable woodcut or the distinguishedly formal engraving on copper. . . . If etching is in a difficult position beside printing type, as compared with the more decorative technique of the woodcut and the copper-plate engraving, yet it offers richer possibilities on the illustrative side. . . . Laws in art are beneficial. But strong artists will at times, at least apparently, break through such laws and replace them with new ones." More than

7. *Die Radierung im schönen Buch* (Berlin, 1921).

once Struck expresses appreciation for the artist's harmony with the author, that is with the text, not the type. His attitude of enjoyment of the etchings as etchings is probably the most satisfactory one.

Roger-Marx,⁸ writing of more recent French etched illustrations, is quite firmly on the side of etching. Referring to Bracquemond's dictum that for fine books, illustrated in typographic harmony with the text, wood engraving must be used, he says that this pronouncement was an incontestable dogma for over twenty years. (Bracquemond himself, however, etched a number of plates for books, for instance Banville's *Odes funambulesques*, 1857, and Glatigny's *Les Vignes folles*, 1860, in both cases after drawings by Voillemot.) Roger-Marx characterizes wood engraving as "that peasant with the rich and savory accent, but with a monotonous repertory" — a characterization at the very least questionable — and points out that the fine etched or drypointed lines went better with the type. He adds that wood engraving "has been abandoned by the very ones who once were its most influential devotees: Dufy, Laboureur, Vlaminck, Derain, Galanis, Daragnès." It is interesting to compare the modern, summary handling of such artists with the older ideals of complete finish, found even in such late books as Murger's *Scènes de la vie de bohème* (1902), with etchings by Decisy after Ch. Léandre, and Huysmans' *La Cathédrale* (1909), illustrated by Jouas. Similarly, in the twentieth century, we shall encounter occasional notable application of aquatint, as by Edy Legrand and Ruzicka, in remarkable contrast to the older technique in the same medium.

Even in the time of its great vogue, in the 1880's, etched illustration played only a minor role beside the wood block, which served for the vast bulk of illustration, though not in the spirit of the old work in that medium nor in the spirit in which it is employed today.

8. Several of his papers are cited in the List of Books.

CHAPTER VII

THE NINETEENTH CENTURY: LITHOGRAPHY



LITHOGRAPHY WAS THE YOUNGEST of the graphic reproductive processes before the advent of those based on photography. With its coming into the field of illustration there appeared, in addition to the relief printing of the wood block and the intaglio method of the copper or steel plate, the planographic process of the lithographic stone. Here the printing surface lies on the plane of the stone. The design is drawn on the stone with a crayon, or with ink, having an admixture of grease. When this stone is ready to print from, it is moistened and then inked with an ink of greasy consistency, which adheres only to those portions of the stone which have been drawn upon. In other words, this is a practical utilization of the fact that grease and water will not mix. So we have here a chemical process, different from all those which we have been considering and again necessitating a different press, which means separate printing for text and illustrations.

The possibilities of lithography are many, for crayon, pen, or brush may be used, in varied application. It was so pliable, so adaptable a medium that it soon came into wide commercial use, and before long was systematized into a dull practice of the professional lithographer, with tasteless gray sauces and irritatingly regular cross-hatched shading. The taint of commercialism often mitigated against its employment by artists, yet it is susceptible of such varied treatment that it was bound to make its appeal to artists as a means of original expression, a truly autographic process. In fact, artists turned to it soon after its discovery, and experimented with it. So it came to enter

between the covers of the printed book both in its commercial and in its artistic aspect.

In the earliest days, the results were often pale, anemic, without accents, as may be seen in such a book as *Statuen und Ansichten des K. K. Gartens zu Schönbrunn* (Vienna). But the range of the medium, from the most delicate grays to the deepest, resounding blacks, was gradually realized, and artists began to play on the full octave, with all its semi-tones, of this new and fascinating process. By the 1830's lithography had its heyday of employment, not so much for book illustration as for series of plates with a little descriptive text, issued in book form. Gihaut and other French lithographic printers published albums by individual artists (those with drawings by Charlet were issued over a number of years) in order to have the resources of the stone brought out by experiments in the use of various lithographic methods.

Lithography soon proved a satisfactory medium for reproducing rural scenes, city views, and architecture. The result was once more large books of plates, preserved today in book form or separately, as specimens of artistic lithography or for their subject interest. This kind of work shows the application of the process to the purposes of various artists, and the increasing ability and facility with which its possibilities were understood and utilized. The early series by the French artist Milbert, issued in the late twenties, of Hudson River views (*Itinéraire du fleuve Hudson*), of interest to the collector of Americana, is still a bit dry; but at the same time there was being issued the noteworthy and voluminous folio series, started by Ch. Nodier and the Baron Taylor, *Voyages pittoresques et romantiques dans l'ancienne France*. This monumental work, which has been called the "golden book of lithography,"¹ describing the provinces of France, is illustrated with full-page lithographs depicting buildings, urban views, and natural scenery. The plates are by no means all on the same artistic level, but a number by certain artists have remained notable achievements in "painter-lithography," and are pre-

1. Henry L. Seaver, in *Print Collector's Quarterly*, 1915, pp. 445-471.

served separately, as prints, in various print rooms. In the volume on Normandy, for example, there are Bonington's "Rue du Gros Horloge" and "Tour du Gros Horloge," both Rouen scenes, the first especially a noteworthy example of architectural rendering, of delicate atmospheric effect. Plates by Eugène Isabey in this same publication, with their rich and velvety blacks, form an illuminating contrast to the silvery-gray drawings by Bonington. They all attract us as prints rather than as book illustrations.

In England similar topographical and architectural work is found in J. D. Harding's *Sketches at Home and Abroad* (1836); the *Alhambra* (1836) of J. F. Lewis; the sketches of David Roberts in Spain, the Holy Land, etc.; Nash's *Mansions of England* (1839-41); the *Original Views of London* by Thomas Shotter Boys; Prout's *Sketches at Home* (1844). Most of these publications have but a modicum of text or none at all, and are collections of prints in bound form. Frequently such work was printed with an added tint produced from a tint stone with the whites scraped out for high lights. A certain connection with the method of the chiaroscuro prints of the sixteenth century is obvious.

Another specialty much cultivated in lithography was portraiture. Here particularly, and quite early, there appeared the cut-and-dried professional craftsmanship referred to. It may be seen in as early a book as Voltaire's *Henriade* (1825), illustrated by Horace Vernet and others, the portraits being by the others. Or in the *Iconographie* (1833), issued by Delpech, the lithographic printer. R. J. Lane's set of portraits of J. P. Kemble, otherwise not remarkable, stands out pleasantly by contrast with the general run of shop production. There may be cited also an American book of the early fifties, Lester's *Gallery of Illustrious Americans*, with portraits by D'Avignon, who, while copying daguerreotypes, put considerable character into his silvery-toned drawings.

In the field of history, there comes to mind an American publication, G. W. Kendall's *War between the United States and Mexico* (1851), again a series of plates, in color, neatly drawn by C. Nebel.

The pictures were printed in Paris; most likely the lithographers there also copied Nebel's drawings on the stone. Interest in Americana calls for mention of the *Aboriginal Portfolio* (1835) of J. O. Lewis, and Catlin's *North American Indian Portfolio* (1844).

And now to a specialty for which lithography was much used, particularly in France, from the 1830's until the end of the century — caricature. It was identified with separately published caricatures as well as with those which appeared in weekly comic papers, the latter having a somewhat tenuous connection with our topic of illustrated books. As late as the last quarter of the century, the cartoons in *Puck* and other American humorous weeklies were done in lithography, printed in colors. The most salient example of the employment of the stone in the service of comic art is found in Paris, in the work of Daumier, Gavarni, and their many followers. Daumier's vehicle was for long the *Charivari*, which in the 1830's and later made things uncomfortable for the governments of Charles X and Louis Philippe. His remarkable drawings, although published in a periodical which appears on library shelves in the outward sign, the binding, of a book, again cannot be classed as book illustrations. For those we must go to his drawings made for the wood engravers. The same holds good of the social caricature, similarly published from week to week, of Gavarni, remarkable in understanding of human nature. The lithographs of Daumier and Gavarni are preserved in print rooms, and so we come into contact again with painter lithography.

There are still more specialties for which lithography was once much used; one of these is the reproduction of paintings, which to-day is done by the photomechanical processes. From the documentary standpoint such work was important in its time, as the late John LaFarge pointed out to the present writer; but even when such lithographs were issued in series, with some descriptive text, and stand on library shelves today in such volumes as *Artistes anciens et modernes* (1848-62), they do not constitute illustrated books. Nor can any different claim be made for collections of sheet music, bound into volumes, with their pictorial paper covers, which must have

seemed lively indeed in their day. In France some clever artists were actively concerned in their decoration; even Manet and Millet did some vignettes for musical compositions. In the American keepsake, lithography played a less than modest role, appearing in an occasional title page, gaudily colored.

Up to this point, this recital has had a pretty negative flavor. Indeed, for actual book illustration lithography was not very often used before our own days, and not often with distinction. In England, John Leech drew on the stone for his volume of *Portraits of Children of the Mobility* (1841), and the painter Edward Lear, so well known for his nonsense rhymes, illustrated seriously and well, in interesting landscape drawings, books by himself such as the *Journal of a Landscape Painter in Southern Calabria* (1852). Alfred Concanen's drawings for J. Greenwood's *Low Life Deeps* (1876) may serve as an example of the occasional use of lithographic illustration in the trade book. There are, too, the chromolithographic reproductions of the archaizing "illuminations" which Owen Jones made for Thomas Moore's *Paradise and the Peri* and other books. The French publisher Curmer's *Les Evangiles* (1864) similarly imitated the illuminated manuscript. Negligible here are most of the lithographic illustrations, colored by hand, which appeared in a number of children's books in France and Germany, in which latter country Theodor Hosemann drew the best ones. In the United States, Darley, long America's star illustrator, drew outline compositions for Judd's *Margaret* and Irving's *Rip van Winkle*, which were transferred to stone by a professional lithographer. As illustrations they are of great interest; as lithographs they are not original productions, nor significant; the designs might just as well have been reproduced in etching as were the outline drawings by the German Retzsch, whom Darley apparently emulated and whom he surpassed in vigor. Similarly the clever pen-and-ink illustrations for Mother Goose rhymes, drawn by Henry L. Stephens, issued in several volumes, merely happen to be printed lithographically.

There are, however, some noteworthy cases where an artist of great

reputation set himself for the nonce at the illustration of a book, making the drawings himself on the stone. The result was quite apt to be personal, an example of artistic lithography. A classic instance of such a temporary liaison between a painter and a text which interested him is found in the drawings which Delacroix made for Goethe's *Faust* (1828). They were a vigorous expression of romanticism, a truculent profession of faith of the new movement in art. Their very violence, as Beraldi pointed out, forms a strong point of interest for us. This romanticism of the period had a manner of expression, a set of outer earmarks, which in the case of Delacroix was saved by his individual power and vehemence from coming too close to the stencil of the romantic vignettists — Boulanger, Johannot, Deveria (who drew the cover design for this *Faust* set), and others. Goethe praised these Faust illustrations, and said that in portions they excelled the text in the conception of a given scene. You may conceivably differ from him. Turning to Goethe's conversation with Eckermann, we find him coming several times to the subject of illustration. On one occasion he points out subjects fit and not fit for illustration. On another he speaks of a poem by himself that had been pictured by an artist, which should not have been pictured because it illustrated a mood, "and how can that be pictured?" Again, March 23, 1829, he refers to two of his poems that cannot be pictured. This little digression gives some indication of one author's attitude towards illustration of his works.

Delacroix drew also a series of lithographs for *Hamlet*, separate prints of great technical interest, romantic in feeling, with somewhat exaggerated emotions and motions. The waving cloak and blowing hair of Hamlet suggest the ever-breezy out-of-doors of our present-day movies. These lithographs, however, represent interesting reactions of a highly individual artistic personality to the thought of Goethe and Shakespeare. Much later Edouard Manet illustrated Poe's *Raven* with drawings done in broad strokes and transferred to stone. It is doubtful whether Manet told us anything about Poe to compare with the illustrations of the same poem by Gustave Doré



Goethe: Faust, Paris, 1828; lithograph by Eugène Delacroix (reduced)

in which latter Guy Pène du Bois, writing in the New York *Evening Post*, finds more mystery than in Manet's.²

There was some noteworthy lithographic work in France in the last quarter of the nineteenth century, including, among other examples, Jacopo de Voragine's *Légende dorée* (much published and illustrated in the late fifteenth century), with lithographs by Alexandre Lunois, and Delmet's *Chansons*, with drawings by A. Willette. The four artists named, Delacroix, Manet, Lunois, and Willette, offer pretty contrasts in personal adaptation of the lithographic process to the interpretation of literary texts.

Roger-Marx, arguing for etching and lithography in place of the dominant wood engraving, found it strange that no publisher had thought of asking Daumier to illustrate Cervantes, Rabelais, or Swift. But it would have been strange, rather, if they had shown that discernment. After all, we must consider the spirit of Daumier's time and the attitude of the public towards his work, to them just examples of comic art to laugh at. Roger-Marx begins his list of modern artists illustrating in lithography with Fantin-Latour, whose work appeared in Jullien's books on Wagner and Berlioz. Fantin-Latour's principal work in illustration, however, was published not in books but as separate prints in which he gave his interpretations of, or accompaniments to, compositions by Wagner, Berlioz, and others, gaining for him the name of the "melomaniac painter." Redon, similarly, is best known for his prints of mystic import. With Toulouse-Lautrec and Pierre Bonnard, cited as the first to produce masterpieces in lithography, we pass again into the twentieth century, which will be dealt with in Chapter XI.

Germany's record is shorter. In the earlier days there was not much outside of the marginal pen drawings on stone which Eugen Neureuther furnished for Goethe's ballads (*Randzeichnungen zu Goethe's Balladen und Romanzen*, 1829), somewhat under the influence of Dürer's Prayer Book borders noted in Chapter III. They are quite of their romantic day, and won Goethe's praise as unexcelled

2. *Evening Post*, New York, April 19, 1919.

marginal drawings by an amiable artist. To turn from this volume to such entirely different productions of our own time as those of T. T. Heine, Steinhardt, or Slevogt, is to step into an utterly different world. These men and others whom we shall meet later, show changes in the handling of the medium caused by time, environment, regional and general ideals, and the individual artist's response to and expression of these changing influences. There is no hard-and-fast absolute rule to govern the use of any medium. All these considerations obviously have to do primarily with the artist's technique and expression, before any question arises as to the efficacy of his illustration of the text, or of his coöperation with the designer of the printed page. That is a matter to be studied in each case.

Ending with late nineteenth-century England, we have lithographs by the American artist Joseph Pennell to illustrate volumes on Devonshire, Cornwall, and other regions of the British Isles, in the *Highways and Byways* series. These lithographs, however, were reproduced in reduced size by photomechanical process for publication in the books. Done in the soft, palpitating line of the crayon, they made good-looking volumes. In the case of Irving's *Alhambra* (1896) and others of these books, a small number of sets of the lithographs themselves were issued by the publishers in portfolios, or inserted in a limited large-paper edition of the book. The original lithographs for all these books have been collected and are preserved in print collections.

The quality of some of this more modern work, which coincides with the present-day revival of interest in the use of lithography by print makers, brings a more positive note into the negative character of most of the present short chapter. Negative it is particularly with regard to quantity, but although lithography was used comparatively little in the nineteenth century for book illustration, it has produced some works of notable attainment. The predominant service of the process, however, in black-and-white and in color, was in the reproduction of paintings, in the furnishing of pictures for the people as wall ornaments and as pictorial news reporting (notably by Currier

Along the mouldings of the cornices and on various parts of the walls were escutcheons and ciphers, and cufic and



Arabic characters in high relief, repeating the pious mottoes of the Moslem monarchs, the builders of the Alhambra, or extolling their grandeur and munificence. Along the centre

*Irving: The Alhambra, London, Macmillan, 1896; illustration
by Joseph Pennell*

& Ives in the United States), and in supplying the needs of the moment in posters, advertisements, cigar-box labels, holiday cards. It served those needs richly, occasionally with distinction (as witness Chéret's posters, or some of those done in the United States in 1895-96), though on the whole with commercial craftsmanship. But the appeal of lithography to the artist never entirely lost its force, and today its use in the production of prints has again increased, as it has in book illustration.

Furthermore, the charm of the crayon line, quivering, broken up by the grain of the paper into staccato effects, is again being appreciated by illustrators, as it was in the 1890's by the draughtsmen of *Simplicissimus* and other European comic weeklies; — that is, the crayon used not on the lithographic stone but on ordinary drawing paper, to be reproduced by photomechanical process. In 1923 the *Century* published crayon drawings by George Bellows. Other artists have used the crayon — F. Luis Mora (illustrations for Stribling's *Birthright*, 1922), Wallace Morgan, etc. The crayon, lithographic or ordinary, has likewise returned to the field of caricature in the political cartoons of Boardman Robinson, Rollin Kirby, and John Cassel, and in the social sketches of Denys Wortman. Its use implies reproduction by photo process, with the possibility of printing text and pictures in one operation.

Thus, for book illustration in the nineteenth century, especially as compared with the general use of wood engraving and later of photo process, there is a rather slight story to tell of lithography. The stickler for harmony may even question the absolute appropriateness of lithography to the book, but that will not prevent enjoyment of the fine artistry and understanding of the text that have been brought to bear on the problem of books such as those here cited as particularly noteworthy.

CHAPTER VIII

THE NINETEENTH CENTURY: WOOD ENGRAVING



RETURNING TO THE WOOD BLOCK, after dealing with the lesser used processes of illustration — line engraving, etching, lithography — we come to the predominating medium in the whole of the nineteenth century. Crowded out by copper engraving in line for over two hundred years, because the latter was better adapted to the growing tendency to create effects of tone, the wood block came back with the beginning of the nineteenth century because of changes in its handling which made it possible to produce tone effects and color values more fully than could be done by the black line of the old woodcut and eventually with even more richness and suavity than the copper or steel plate generally offered. This new richness was effected by the “white line.” By the old method of woodcutting, a knife was used to cut the design along the grain of the plank; this is shown in Amman’s cut of the woodcutter and in Papillon’s *Traité . . . de la gravure sur bois* (1766).¹ By the new method, a burin or graver was used, as in copper engraving, and the design was engraved, not cut, across the grain on the cross-section of the block. Moreover, boxwood, with its firmer texture, was substituted for the woods formerly employed. This process is illustrated in S. E. Fuller’s *Manual* of wood engraving (1867) and in other books on the craft. It was a matter of different tools, different method, different result. Hitherto, line drawings on the wood had been rendered in facsimile by the cutter. Now the process was developed into one not only of lines but also of tones and color values. The “white

1. Vol. II, pp. 81, 137.

line," standing out against the black background, is the secret. Formerly the wood had been treated as a white surface on which the designer and cutter obtained grays and blacks by increasing or decreasing the number of hatched or crosshatched lines. Now, on the other hand, the block was treated as a black surface, into which the burin plowed white lines, thus lessening the black in proportion as more or fewer lines were engraved. Instead of cutting around lines and thus throwing them into relief to produce a printing surface, the engraver to a certain extent simply engraved lines into the wood, as the copper engraver did on copper. But while in copper engraving the engraved lines hold ink for printing, in wood engraving the lines thus engraved simply represent white spaces between the portions of the block which stand out in relief to hold ink applied to the block for printing. Gradations are produced by increasing or decreasing the white lines, placing them nearer together or farther apart.

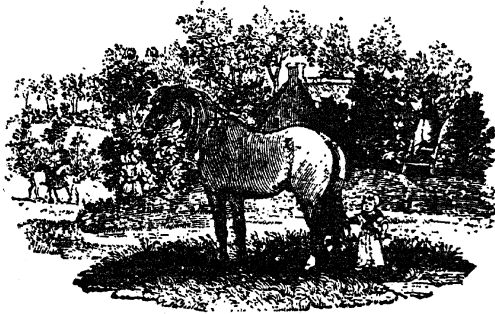
The Englishman Thomas Bewick is most prominently connected with this innovation, which we saw faintly foreshadowed in the fifteenth and sixteenth centuries. Notable among the books illustrated by him with his own wood engravings are *General History of Quadrupeds* (1790) and *History of British Birds* (1797), of both of which subsequent editions appeared well into the nineteenth century. Besides the pictures of animals and birds, Bewick drew and engraved a number of tailpieces, which are often delightful in their conception and in their attitude towards text and type. The method of Bewick was eventually developed into a brilliant achievement in the engravings of the so-called "new school" of wood engraving in the United States, in the last quarter of the nineteenth century, as in the renderings of paintings by Cole or Wolf. In this remarkable carrying of the new principle to its final possibilities of putting into black and white what the painter had said with the aid of color, the white line is very evident and its effect obvious.

These developments meant a change for the designer. He no longer had to draw lines on the block, to be cut in faithful facsimile. He could work in tones, in wash, which the engraver translated into

zle long and thick, eyes small and deep sunk, its canine teeth very large and formidable, and it had pouches in its cheeks: The hair on its head was long, and formed a very elegant toupee from its forehead and each side of its face, which, when angry, it erected; the hair on the body was uniformly of a light reddish-brown; the tail short, and darker at the end; buttocks red and naked.

The Baboon inhabits the hottest parts of Africa; feeds on fruits, roots, and other vegetables.—Numerous troops sometimes make their appearance, plundering gardens and cultivated grounds. They are extremely dexterous in throwing the fruit from one to another, and by this means will do incredible damage in a very short time.

The female brings forth only one young at a time, which she carries in her arms, and suckles at her breast.—Notwithstanding its libidinous disposition, it will not breed in temperate climates.



General History of Quadrupeds, London, 1790; wood engraving by Thomas Bewick

massed lines, black or white, or both. Thus from a facsimile art wood engraving became one of possible tone effects. The change was gradual, and was accompanied by a still quite general use of line drawing reproduced in facsimile by the engraver. Examples of the latter are numerous in this chapter: illustrations by Daumier, Grandville, Richter, Darley. An early and pleasing nineteenth-century specimen of such work is found in the *Poems* of Samuel Rogers (London, 1814). The designs by Thomas Stothard are intelligently made in open, uncrossed lines. Graceful, if not strong in our present-day sense of giving a "punch," yet not flabby, these drawings, quite of their own time, have a faint sixteenth-century flavor.

As a contrast to the gentle art of Stothard, we have William Blake, who stands by himself here as he did in our record of copperplate illustration. The *Pastorals of Virgil*, issued by R. J. Thornton (1821), in typography and in the generality of its engravings, would not merit a second look were it not for a few little wood-block prints by Blake. In these rough-looking pictures — inserted reluctantly by the publisher and barbarously trimmed down to fit the space — Blake shows a free and personal use of the medium, an artist's, not a copying craftsman's. There are no niceties of technique to satisfy him who is purely a craftsman, or a public that liked its art in the book smooth and pretty. The block is attacked vigorously, directly; the medium is bent to the individual purpose. This little excursion by Blake into wood-block illustration produced something utterly different from the style and taste of the time. As to taste, its variations and changes are neatly exemplified by comparing this Virgil with other illustrated editions of that writer, and others of classic times, such as the *Bucolics* of 1806, with copperplates (noted in Chapter IV), Flaxman's designs for Homer and other classical authors, the Virgil of 1926, with wood engravings by Maillol, the *Georgica* of our day, illustrated by Dunoyer de Segonzac. One is always easily tempted to go into such alluring and illuminating comparisons of the works of a given author as illustrated at various times in various countries.

In the earlier years of the nineteenth century, while Bewick and

others were showing new possibilities inherent in the wood block, other designers and engravers were painfully striving to imitate copper engraving. *Puckles Club* (1817), illustrated by Thurston, shows this tendency in a measure, as do other books of the time. A noteworthy example is the Harper Bible, of which more presently. This questionable ambition to make the wood block play a part not its own, to imitate the brilliancy and metallic precision of copper or steel engraving, is seen notably in a large separate print, the *Assassination of Dentatus*. Painted by B. R. Haydon. Drawn on the wood,



The Pastorals of Virgil, London, R. J. Thornton,
1821; wood engraving by William Blake

and engraved by his pupil, William Harvey (1821). As a "stunt" this remarkable production may pass, but, as George E. Woodberry said, wood engraving here lost its distinctive virtues. In every graphic art the medium — the tools and the substance on which they are used — both through its nature and the manner in which it is manipulated, imposes itself upon the result to be obtained. To engrave on wood with the methods of copper engraving is to misunderstand the very qualities of the wood block. That in no wise means that the artist is hampered, as Blake and others have shown us.

As we go on, in England, this tendency begins to fade out. See, for example, the *Thousand and One Nights*, illustrated by William Harvey, which also has some feeling of connection between type and illustrations. More significant is Goldsmith's *Vicar of Wakefield* (1843), with drawings by William Mulready. In a measure this book leads

us into the famous period of the British "men of the sixties." During that latter time some remarkable artists were drawing on the block: Rossetti, Millais, Houghton, Sandys, Shields, Du Maurier, Keene, Walker, Pinwell. This noteworthy group was essentially British in the spirit of its entirety, and strongly individual in its members. The straightforwardness of Millais, the flowing grace of Du Maurier's early work, the energetic thrust of Houghton (sometimes to be forcibly adjusted to that age of crinoline and croquet), the sure characterization of Keene, who could set a "comic" for Punch into a landscape of summarily indicated charm — these are things to be enjoyed. There was much weak and namby-pamby stuff as well, but our business is with the best examples.

The starting-point, the prologue, to this achievement was the edition of Tennyson's *Poems* issued by Moxon in 1857, with illustrations by Rossetti, J. E. Millais, Holman Hunt, and others — a book noted through its position of priority and by virtue of its illustrators. There was good illustration in it, good drawing — but hardly good decoration, good book-making. The interesting fact that it contains drawings by the chief Pre-Raphaelites has, as Pennell said, given to it a fame to which it has no claim. It shows a taste of the time in its agglomeration of designs by artists different in attitude, temperament, and feeling. Laurence Housman, in his *Arthur Boyd Houghton* (1896), makes this illuminating comment: "In the Tennyson, 1857, the pre-Raphaelites worked side by side with some of the older men who still carried out the traditions which they were discarding. The pre-Raphaelites had something to say very pertinent to the subject in hand, the rest nothing to show that they had any sense that they were illustrating not nature but literature. The illustrations of the pre-Raphaelites were personal and intellectual readings of the poems to which they belonged." Of one of the engravings made by W. J. Linton for this book — "The Day Dream," by Millais — I have seen two "touched" proofs, the design in both cases credited to Rossetti. Beside the corrections by the artist, one of them, at least, once in the possession of S. P. Avery the elder, had also marginal notes by him

Died the sound of royal cheer;
And they cross'd themselves for fear,
 All the knights at Camelot:
But Lancelot mused a little space;
He said, "She has a lovely face;
God in his mercy lend her grace,
 The Lady of Shalott."



*Tennyson: Poems, London, Moxon, 1857; illustration
by D. G. Rossetti*

for the engraver. That brings us to the relations between the artists and the engravers.

Rossetti drew illustrations for William Allingham's "The Maids of Elfinmere," a poem in *The Music Master* (1855). They were engraved by the Dalziels, wood engravers of note and great productiveness. Rossetti and others complained bitterly of the butchery of their drawings by the engravers, to which Ruskin also referred in his *Elements of Drawing*. But had the artists no share of the blame? Did they always show proper regard for the task of making the block a printing surface? Were they mindful of the engraver's difficulties? The drawings of Rossetti and Keene, we are told, were often too delicate for the wood block. The engraving, too, might be made up of small sections handed to different engravers. Furthermore, Arthur Hayden pointed to bad paper and printing. W. M. Rossetti said that his brother probably exasperated Dalziel, and Dalziel certainly exasperated him. Dalziel wrote of Rossetti as a remarkable example of entire want of acquaintance with the requirements necessary for drawing on the block, and we are told that Rossetti admitted a share of the responsibility, but he pilloried the wood engraver's sins in parody:

"O woodman, spare that block,
O gash not anyhow.
It took ten days by clock,
I'd fain protect it now.

CHORUS: *Wild laughter from Dalziel's workshop."*

Another artist who exemplified this want of adaptation to purpose was Frederick Walker, whose illustrations have a grace and racial flavor that are "dated" in the best sense of that term. Among his illustrations are those for Thackeray's works, in which he collaborated with other artists, including Thackeray himself. Ranging from sentimentality to true sentiment, he expressed himself with much sensitiveness and delicacy of touch. Using not only pencil but also



The Last Piece of Silver.

*The Parables . . . with Pictures by John Everett Millais, Engraved by the
Brothers Dalziel, London, 1864 (reduced)*

brush, which latter he spread to get texture, he made drawings that were bound to lose in translation into the wood engraver's language. The engravers had not yet attained that intense refinement in tone production which the following generation was to produce. Since Walker was making drawings not to stand by themselves but to appear in translation, one wonders whether he could not have adapted himself a little more to the exigencies of the case. Charles Keene also, as Pennell, his ardent admirer, pointed out, set an impossible task to the engravers by not attending to the requirements and limitations of the block. Furthermore, many of the artists of this time had a way of covering their drawings with a network of crosshatching. That meant that each white space, where lines crossed, had to be painfully dug out by the engraver, a useless bit of drudgery. The lines were often a meaningless scratching, with no significance of technical requirement. Ruskin once figured out that in a certain drawing by Tenniel that appeared in *Punch* in 1863 there were 1050 such intersections to be chipped out in a space of two square inches of shadow. He called it wanton and gratuitous. You may find drawings thus shaded in Tenniel's illustrations for *Alice's Adventures in Wonderland*.

The plan of making a gift book by having a number of artists share in its illustration, as we have seen it in the Moxon Tennyson, continues to crop up, and is ever a doubtful expedient. It is even more questionable in a work of cohesive continuity, like a novel, than in a collection of poems or other writings, such as Willmott's *Poets of the Nineteenth Century* (1857) or Thornbury's *Historical and Legendary Ballads* (1876). The pictures in these two books, bearing the stamp of the "miscellaneous," are the work of a mixed lot of artists of the older generation and the new. But Willmott's volume contains an oft-cited drawing by F. Sandys, "The Old Chartist," originally published in *Once a Week*.

One of the best, and best known, works in illustration by Millais is *The Parables of Our Lord; with Pictures by John Everett Millais, Engraved by the Brothers Dalziel* (London, 1864). These drawings



THE ENVIOUS MAN PLUCKS THE HAIRS OUT OF THE CAT'S TAIL.

he had entertained the day before;—and then retired to his cell. Presently the black cat, which had been mentioned in the discourse of the fairies and genii, came to him to be taken notice of as usual. He took it up, and plucked out seven hairs from the white spot in its tail; these he put aside, to use whenever he should have occasion for them.

have been properly praised for their fine sense of composition, the flow and arrangement of their lines, as, for instance, in "The Lost Piece of Silver." Millais was associated with T. Morten, J. D. Watson, Tenniel, T. Dalziel, G. J. Pinwell, and A. Boyd Houghton in the illustration of *Dalziel's Illustrated Arabian Nights Entertainments . . . , with upwards of Two Hundred Illustrations by Eminent Artists. Engraved by the Brothers Dalziel* (1863-1865). The Dalziel shop was obviously kept busy, and as evidently kept illustrators busy with its publishing ventures. Of the artists engaged on this edition of the *Thousand and One Nights* there is one who particularly strikes the eye through his vigor, his stark realism — that makes no compromise with any demand for prettiness or even grace — and his downright artistry. That is Houghton, of the same Victorian period that produced such an absolutely different talent as Walker. His work is in strange contrast to much of the neat illustration of his time. He had style, a keen eye for composition, for the balance of masses, for decorative effect. His statements are pregnant and direct, with no rhetorical stamp. It appears that he was in the habit of making no preliminary sketches, but drawing directly upon the block. Indeed, it has been pointed out that his handling often gives one the feeling of a brilliant sketch rather than a finished drawing.

In the field of landscape Birket Foster was prominent and popular. His *Pictures of English Landscape* (1862) were engraved by the Brothers Dalziel, and accompanied by "pictures in words" by Tom Taylor. The editor of this book makes this interesting comment: "It is still a moot point among the best critics how far wood-engraving can be profitably carried — whether it can attempt, with success, such freedom and subtlety of workmanship as are employed, for example, on the skies throughout this series, or should restrict itself to simple effects, with a broader and plainer manner of execution."

Sir John Gilbert was a notable figure of the time. The type of the general illustrator, he was very prolific, and the influence of his style can be traced in the United States as well as in his own country. One must not seek in him the delicacy of Walker or the subtle vigor



*Plays of Shakespeare, Edited by Howard Staunton, London, 1858-60;
illustration by Sir John Gilbert (reduced)*

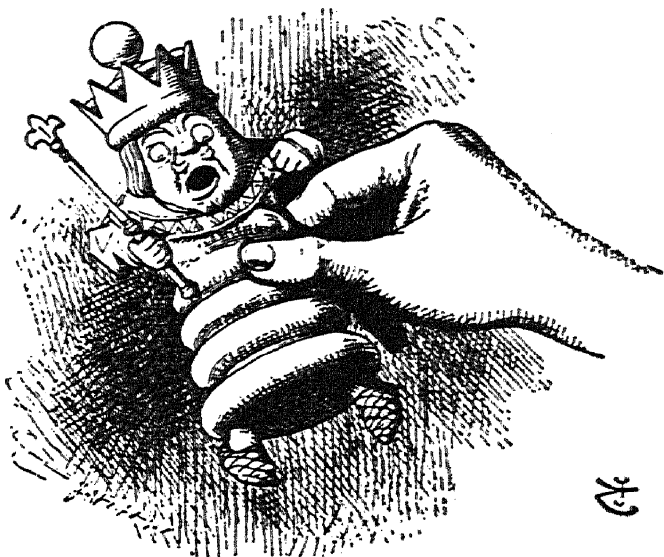
of Houghton, but there is an element of robustness in his drawings that seems to sound the note of the "roast beef of Old England," and that puts a feeling of racial sympathy and understanding into his scenes of Britain of long ago. One of his most noteworthy works is the Shakespeare edited by Howard Staunton, published 1858-60, "the illustrations by John Gilbert, engraved by the Brothers Dalziel." One may echo Pennell's opinion that this series of Shakespeare illustrations, as a whole, is yet unsurpassed.

Reference has already been made to a book familiar today as ever, *Alice's Adventures in Wonderland*, with Tenniel's unforgettable illustrations. He has fixed for us the various characters, with hearty sympathy and with a sense of dry humor. A certain precision of line in his drawing makes his drollery all the more effective. Tenniel was for years identified with *Punch*, as were Leech, Du Maurier, and Keene. Charles Keene was one of the most noteworthy draughtsmen of the century in England, and the most remarkable delineator of character represented in *Punch*. In that weekly most of his drawings were published; among the few books which he illustrated is Douglas Jerrold's *Mrs. Caudle's Curtain Lectures* (1866), with its delightful impersonations of the much-harried husband and the other figures. One more book is to be noted, Edward Whymper's *Scrambles among the Alps*, with drawings by the author and James Mahoney. It has the added interest of being a noteworthy item in the bibliography of mountaineering.

Much of the illustration of those days appeared in periodicals. For the pure joy of looking at drawings without, necessarily, any thought about their quality as illustrations or as decorative parts of the page, ramble through some volumes of *Punch*, or the *Cornhill Magazine*, or *Good Words*, or *Once a Week*. Note the flowing grace of line in Du Maurier's early work (so different from his later drawings for *Trilby*, 1894) — in *Punch* of the sixties, in his "On Her Death-Bed,"² or in his "Wives and Daughters."³ See the drawings of Sandys, such

2. *Once a Week*, iv, 603 (1861).

3. *Cornhill Magazine*, xi, 564 (1865).



So Alice picked him up very gently, and lifted him across more slowly than she had lifted the Queen, that she mightn't take his breath away: but, before she put him on the table, she thought she might as well dust him a little, he was so covered with ashes.

She said afterwards that she had never seen in all her life such a face as the King made, when he found himself held in the air by an

o

*Lewis Carroll: Through the Looking Glass, London, 1872;
illustration by John Tenniel*

THE
TENTH LECTURE.

ON MR. CAUDLE'S SHIRT-BUTTONS.



“Well, MR. CAUDLE, I hope you’re in a little better temper than you were this morning? There — you needn’t begin to whistle: people don’t come to bed to whistle. But it’s like you. I can’t speak, that you don’t try to insult me. Once, I used to say you were the best creature living: now, you get quite a fiend. *Do let you rest?* No: I won’t let you rest. It’s the only time I have to talk to you, and you *shall* hear me. I’m put upon all day long: it’s very hard if I can’t speak a word at night: besides, it isn’t often I open my mouth, goodness knows.

“Because *once* in your lifetime your shirt wanted a button you must almost swear the roof off the house! *You didn’t swear?* Ha,

as "Cleopatra,"⁴ with a precise emphasis on line rather than local color, on decorative effect rather than on emotional intent. And do not forget that Whistler also did a few magazine illustrations.

This group of the sixties stands for an interesting and important period in English letters and life. There is the inevitable fact that not everything measured up to the highest standard. The second-rate is always overwhelmingly in evidence, and, in any period, the selection of the really worth while calls for a self-controlled critical faculty. Cultivation of a beloved specialty is apt to increase the elasticity of the critical viewpoint.

It is to be noted also that the wash drawing was coming in, as in the work of William Small. Here the wood engraver had to translate tone into line, a matter increasingly developed as wood engraving traveled towards its coming surrender to the half tone. There came also color-printing from the wood block, by Evans and others, dealt with in Chapter X.

In Germany, during this mid-century period, there was strong interest in the national mythology, already hinted at in Chapter V. This resulted in editions of the *Nibelungenlied* — in 1840, illustrated by Bendemann and Hübner, and in 1843 (*Der Nibelungen Noth*), illustrated by Schnorr von Carolsfeld and the romantic Eugen Neureuther. The last-named artist had a vein of graceful playfulness that contrasted with the solemnity with which Bendemann and the others went through their performance. A noteworthy production, which was issued more than once, sometimes with wood engravings, sometimes with steel plates, was Goethe's *Reinecke Fuchs* illustrated by Wilhelm Kaulbach with a humor that had a trace of Olympian laughter behind it. Schnorr von Carolsfeld's *Die Bibel in Bildern* (1853-60) is drawn with a decision recalling cartoons for murals. It is a series of plates, as is Alfred Rethel's *Todtentanz aus dem Jahre 1848*, which has a similar firmness of line. Baudelaire gives much space to this Dance of Death in his unfinished essay on "Philosophical Art," in his *L'Art romantique*. Among the artists of that time Rethel

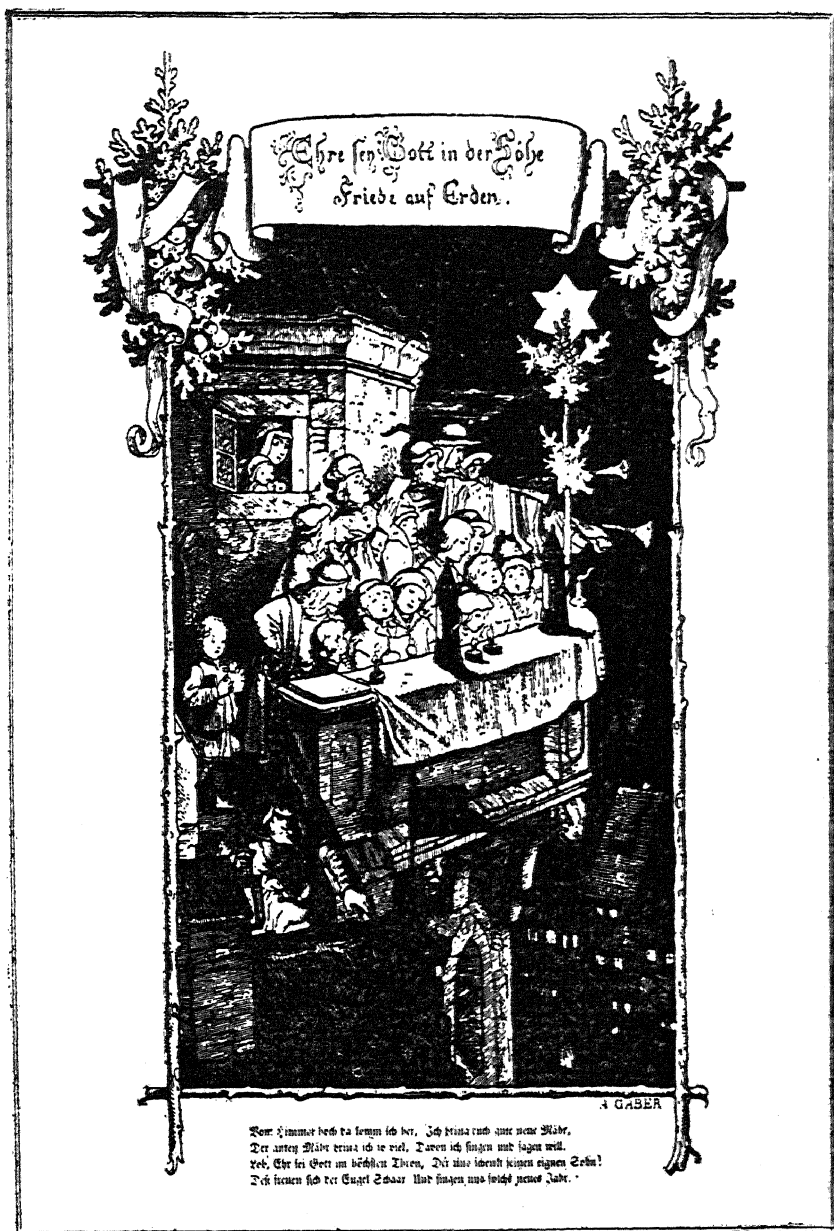
4. *Cornhill Magazine*, xiv, 331 (1866).

has been singled out as the only one of a personality sufficiently strong to create a style. The others generally lacked personality; they tried for heroic gesture, often achieving only bathos. In the illustration of fairy tales some of these artists were perhaps more successful in black and white than in paintings. Some of the latter, in the Schack Gallery in Munich, seem rather heavy-handed treatments of such figments of the imagination, a bit disappointing after you have seen the "Gestiefelte Kater" — Puss-in-Boots — by Moritz Ritter von Schwind,⁵ or the same artist's pictures in *Deutsches Kinderbuch* and *Die schönsten deutschen Volkslieder*, both by Scherer. In the wood engravings of this period, after Rethel, Schnorr, Schwind, and Ludwig Richter, there are indications of a strong racial feeling and a return to simple lines and facsimile engraving.

Richter is a salient figure, not so much by great qualities as by lovable ones. His drawings are a joy to the sympathetic eye, despite his apparent artlessness, which veils very careful construction. He is often convincing because he records observations that evidently came from the heart. He was absolutely of the soil and loved what he drew. Ruskin spoke of his numberless imaginations and of his remarkable understanding of human character. These are refreshing characteristics, no matter how "dated" we may find his drawings, when we consider the enormous amount of meaningless, even though clever, illustration that has been poured out since his time, in various countries. Moreover, he was modest and recognized his limitations. His bound collections of pictures, such as *Beschauliches und Erbauliches* (1860), give delightful outlooks on the life of the plain people, particularly children. The influence of his style appears in the work of others, especially Oskar Pletsch, well-known illustrator of children's books, and Speckter.

A type entirely different from Richter was Adolf von Menzel, an overshadowing figure in German nineteenth-century illustration, who has even been hailed as the greatest illustrator of the century. Identified particularly with the period of Frederick the Great, he

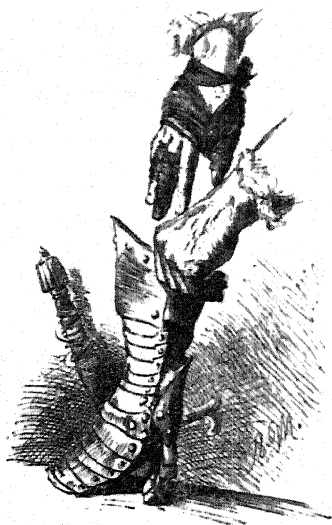
5. *Münchener Bilderbogen*, No. 48 (1850).



Ludwig Richter's *Beschauliches und Erbauliches*, Leipzig, 1860 (reduced)

illustrated Franz Kugler's *Friedrich II* (1840-42; London edition, 1845) and the famous edition of the Prussian king's works (1843-56; the illustrations separately reissued in the early eighties in Germany and France). The latter is probably his greatest and most typical work in illustration. A mental attitude of sympathy with, and absorption by, the text — not too common among illustrators — is evidenced here. One may note one or two of his tailpieces, comments on the text, not repetitions of the same in pictorial form. When the king writes to someone that Prussia has just concluded a peace with honor, Menzel allegorizes that, without formal allegory, by a hand holding a bloody sword while another hand wipes it dry with a bunch of laurel leaves. When the king complains that, a hard campaign just finished, his enemies are forcing him into another, Menzel epitomizes the situation by a bloody and bandaged hand being forced back into the iron gauntlet. His inventiveness seemed to flow inexhaustibly. His spirited pen drawing, marvelously facsimiled — a matter on which he insisted — by F. W. Unzelmann and other engravers, laid a heavy burden on them through its copious crosshatching. What that means in added work on the block we have already seen. But, unlike the crossed lines in drawings by Tenniel and others, Menzel's had swing, grace, direction, the feeling of the sweeping pen line, a calligraphic flavor. In our day the line photo-process could do mechanically in a few hours what in his time had to be painfully exacted of the hand.

How much, if at all, Menzel was concerned with problems of type and page appearance is a question. Kautzsch asserts that he was strongly personal, that with him the content, not the form, dominated, and that the result was harmonious in the book only because the medium was the wood block. In 1856 appeared a thin folio, *Aus König Friedrich's Zeit: Kriegs- und Friedens-Helden gezeichnet von A. Menzel, in Holz geschnitten von Eduard Kretschmar*, a set of drawings portraying generals and statesmen of the Friderician age. The men are shown in unconventional attitudes, with none of the pomp and circumstance so usual in such portraiture. Later Menzel



*One of Adolf von Menzel's illustrations for the Works of
Frederick the Great*

developed a free and rich handling of the pencil, the broad carpenter's pencil we are told. For an edition de luxe of Heinrich Kleist's *Der Zerbrochene Krug* (Berlin, 1877) he drew thirty vignettes which were engraved on wood, and four full-page illustrations reproduced by photography. In the wood engravings much of the drawing was done in wash, which the engraver translated into line, so that there was not the facsimile engraving that we find in Menzel's earlier work. You may not like the combination of wood engravings and photographs, but nevertheless enjoy the drawings and the artist's relations to the author's text.

We may take leave of Germany with three strong contrasts. First, Rethel's *Dance of Death*, already considered. Then, Paul Konewka's illustrations to Goethe's *Faust* (English edition, Boston, 1871), silhouettes with the grace of their kind but not their frequent weakness. Finally, Wilhelm Busch's *Max und Moritz*, a set of pictures with a modicum of text by the artist himself, and one of a number of such series by him. This little volume is not cited here as a fine piece of decorative book making, but solely for its merits as a collection of humorous drawings. To many only a lot of "funny" pictures, they show a noteworthy mastery of line reduced to the simplest expression, a remarkably synthesizing grasp of the essentials of form. It is not just buffoonery; it is art with a delightfully whimsical spirit.

In France, in the 1830's and 1840's, there was notable illustration in wood engraving. There is a group of books noteworthy for copiousness of illustration, in some cases for downright good drawing. Among these are the *Œuvres* of Molière (Paris: Paulin, 1835-36), with illustrations by Tony Johannot. This popular illustrator of the day had facility, ease, and not too much characterization; yet he carried it off quite neatly. In this Molière the vignettes are scattered through the text. There was no insistence on full-page designs; liberality rather than gorgeousness apparently governed the placing of the pictures. Johannot also illustrated *Don Quichotte* (1836-37), and Jean Gigoux drew the pictures for LeSage's *Gil Blas* (1835; re-issued 1838) in the same lavish profusion. If these things seem to re-

flect only the superficial aspects of the text, we may remember that the same may be said of not a few books, even "fine" books, of various ages and lands. If we begin to pick apart these French books from the standpoint of the "harmonious book," let us not forget that today, in the heyday of very conscious striving for the perfect book, we may easily find the very opposite. It is well to keep in mind the principle of the well-made book, the good job, but it is also well to remember that at the end the illustrator's art also counts, and that there are cases where that element transcends everything else. Think of Daumier's little drawings reproduced on the wood block for such an indifferently printed publication as the *Némésis médicale*, which would not be looked at were it not for the pictures. And what pictures! Take the cut dealing with the cholera: the story is told with elemental force, in a space so small that a lesser artist might resent the limits, which Holbein and Menzel found sufficient for their purpose. It takes a big man to say so much in such restricted space and with so few lines.

This period of Charles X and Louis Philippe is an interesting one, one of remarkable activity. Noteworthy artists were enlisted in the effort to produce richly illustrated books. Curmer was a publisher particularly active in this field. His edition of Saint-Pierre's *Paul et Virginie* (1838) remains a sort of classic. Brivois calls it the pearl of nineteenth-century illustrated books. Its 450 pictures were drawn by Tony Johannot, Eugène Isabey (marines), Paul Huet (landscapes), Jacque (animals), and Meissonier (decorations), — an interesting conglomeration which recalls English books of this century similarly illustrated by a number of artists differing in style and intent. Even under these conditions French taste welded these elements together. Note also that the utilization of the specialities of the artists was likely to lessen the chances of varying conceptions of the same character in the story. Pennell found that this book, in drawing, engraving (by the best French and English craftsmen), and printing, outdid anything that had appeared in England or in France.

Royal Cortissoz, in *Annual of the Society of Illustrators*, 1911, links



Ah! sans l'heureux secours des mille démentis!¹
Contre tous les Jonnés de tous côtés partis,
Une heure de soupçon, de doute ou de silence
Eût centuplé du mal l'horrible violence.

*François Fabre: Némésis Médicale, Paris, 1840; illustration
by Honoré Daumier*

two distinguished artists thus: "Meissonier in France and Menzel in Germany, consummate draughtsmen, showed how the pen drawing placed in a book at the service of another man's ideas, could nevertheless have its individual dignity and beauty as a work of art." Noteworthy among Meissonier's illustrations are those in the *Contes rémois* (1858) of Chevigné. And yet two more of Curmer's publications are to be remarked, *La Pleiade* (1842) and *Les Français peints par eux-mêmes* (1840-42). The latter, a picture of contemporary France in its people, was illustrated especially by Daumier, Gavarni, and Meissonier. This book, more attractive, on the whole, in its subject interest than in its artistry, drew attention, and the idea was copied in Spain, England, and Russia. For *Los Españoles pintados por si mismos* (Madrid, 1843-44) well-known artists were enlisted — L. Alenza, Miranda, Zarza, A. Gomez, Villegas, Medina, Rey, Urrabieta, Brabo, and Vallejo. It is apparently the most ambitious attempt at illustration made in Spain during this period, remarkable rather for the artists involved than for engraving, typography, or book design. The Russian imitation of *Les Français* was entitled *Nashi Spisannye s naturi* (1841), and there was a somewhat similar one on the *Physiology of St. Petersburg* (1845). Russia had had much foreign aid in her graphic art, but here she was putting forth her own talent, still with reflection of foreign influence.

Now let us go back to France, and specifically to Gavarni. He, as we saw in Chapter VII, worked mainly in lithography, as did Daumier, but in *Les Français* his drawings were reproduced in wood engraving, as were also his *Œuvres choisies* (1846), *Le Diable à Paris* (1845), and *Gavarni in London*, edited by Albert Smith (London, 1849). The same qualities that marked his lithographs are found here, particularly a remarkable faculty for indicating character and mood by the position of the body, the twist of a limb, the turn of a head. *La Grande Ville* (1844) was illustrated by Gavarni, Daumier, and Victor Adam. Note the combination, the facile, tripping Adam and the masterly Daumier! Publishers have made strange bedfellows of illustrators! In *Le Prisme* (published by Curmer, 1841), beside the



LA

CULOTTE DES CORDELIERS

Veufs ou garçons, si l'hymen vous réclame,
 C'est sur la dot que vous portez les yeux,
 Jetant à peine un regard sur la femme
 Qui doit vous rendre heureux ou malheureux.
 Oh! quelle erreur de croire en mariage

*Comte de Chévigé: Les Contes Rémois, Paris,
 Levy Frères, 1858; illustration by E. Meissonier*

bold strokes of Daumier's drawings and the elegant freedom of Gavarni's, the primly, definitely delineated humor of Grandville⁶ appears in odd contrast. There were no loose strands in his drawing; all looks predetermined and final, and sometimes just a bit bore-some in its preciseness. His *Scènes de la vie publique et privée des animaux* (1842), "studies of contemporary manners," is a good example of his style. It depicts animals in human dress and with human attributes, a type of humor exercised particularly by illustrators of Aesop, Mother Goose, and books of similar character. Giacomelli drew animals in their surroundings, as in Michelet's *L'Oiseau*, with French grace.

Most of this French work, like the German and that of other countries, was facsimile engraving, line-for-line reproduction of drawings done on the wood. So also was the earlier work of Gustave Doré, including the particularly noteworthy *Contes drolatiques* of Balzac, *Baron Münchhausen*, and the *Histoire de la Sainte Russie* (1854). There are not wanting those who find him at his best in these line drawings. In his Rabelais (1873) and *Don Quixote* the illustrations are partly in line, partly in tone. It is quite possible to find in his pictorial accompaniment to Rabelais a rollicking entry into the spirit of the author, although one recent critic avows that Doré did not render Rabelais. Well, there have been other more or less noted illustrators who failed to understand or express their authors, even though popular success may have crowned their efforts. Apart from the natural kinship of the line of Doré's drawing with the line of the type, one is not likely to find in these books too much consideration of the place of the drawing in the printed page, but we may well be content with his strong imagination, his dramatic landscapes, his trend toward the grotesque, his pictorial invention. Doré came to abandon the line for tone. His illustrations became painted instead of drawn, definitely finished pictures. This is the Doré of the large gift books, the Bible, Dante, Tennyson, Poe's

6. Marguerite Mespoulet, in *Creators of Wonderland* (New York, 1934), traces some of Tenniel's conceptions in *Alice* to earlier drawings by Grandville.

LIVRE I. CHAPITRE XIV.

Puis luy leut le *Compost*; où il fut bien seize ans & deux mois. lors que son dict precepteur mourut :

Et fut l'an mil quatre cens vingt,
De la yerole qui luy vint.

Après, en eut un autre vieux tousseux, nommé maistre Jobelin Bridé, qui luy leut Hugutio, Hebrard Grecisme, le Doctrinal, les Pars, le *Quid est*, le *Supplementum*, Marmotret.



De moribus in mensa servandis, Seneca de quatuor virtutibus cardinalibus, *Passavantus cum commento*, & *Dormi'seure*, pour les festes; & quelques autres de semblable farine; à la lecture desquelz il devint aussi saige qu'onques puis ne fourneasmes nous.



Raven (the drawings engraved by Americans), etc. To reproduce his tones, the engravers were trained, we are told, to avoid unnecessary work by using sweeping parallel lines with no crosshatching, developing a technique of smooth brilliancy. In these illustrations Doré, grandiloquent, forceful, of a magnificent pose, had a grand style which danced along the abyss of mannerism. He makes his appeal by strong, dramatic composition and gesture, but the rich effect, the declamatory element, the Doré manner, may become somewhat monotonous if you see too many of his pictures in succession. In a spirit of justice, however, let us note that P. G. Hamerton in his *Portfolio Papers* raises the question whether, despite his "coarse interpretation of the poets," Doré may not sometimes have kept alive the reputation of the poet, making, for instance, the scenes in the *Inferno* of Dante, not too much read, familiar to many. The glamor of Doré's name has not yet entirely died out, but it seems to be a memory rather than a living force.

For a fairly late example of French wood-engraved illustration of this century, see Anatole France's one-act play, *Crainquebille*, issued in the dramatic section of *L'Illustration*, 1905, with vignettes by Steinlen. The drawings enter delightfully into the sympathy of the author for his pathetic subject.

Meanwhile the wood block had become the principal factor in visual instruction, to use a favorite term of today. In monthly magazines and weeklies the beauties of nature and of architecture, customs and costumes of peoples, and the record of daily happenings (no camera then to snap the event for next day's paper) were brought to the home. From the middle of the century on, the weekly illustrated paper was an established institution; notable were the *Illustrated London News*, *L'Illustration*, the *Illustrierte Zeitung*, and in New York the publications of the Harpers and Frank Leslie. In those days picture reporting often had to be done doubly; the artist-correspondents in the field during the Civil War made sketches which they sent to New York, where they were redrawn on the wood by office artists and then engraved. Naturally these final pictures were



DEUXIEME TABLEAU

Une chambre de la Cour correctionnelle:

LE PRÉSIDENT BOURRICHE, lisant un jugement.

« Le Tribunal, après en avoir délibéré conformément à la loi, attendu...

L'HUISSIER

Silence !

LE PRÉSIDENT

... qu'il résulte suffisamment des pièces du dossier et des dépositions entendues à l'audience que, le 3 octobre, Fromage (Alexandre) s'est rendu coupable du délit de mendicité, délit prévu et puni par l'article 274 du Code pénal, lui faisant application dudit article, condamne Fromage (Alexandre) en six jours de prison. » (Fromage, qui était assis à côté de Crainquebille, est emmené par deux gardes. — Un temps. — Bruit. — Le président, feuilletant son dossier.) Vous vous appelez Crainquebille... Levez-vous... Vous vous appelez Crainquebille (Jérôme), né à Poissy (Seine), le 14 juillet 1843. Vous n'avez jamais subi de condamnation.

CRAINQUEBILLE

Vous pouvez interroger. Je dois rien à personne. Un sou est un sou. Je suis exact en tout. On peut le dire.

*France: Crainquebille, Paris, Illustration Théâtrale, 1905; illustration
by T. A. Steinlen (reduced)*

apt to show some of the manner of the redrawer, or to become quite characterless. A page of war drawings, in *Harper's Weekly*, from sketches by Winslow Homer and A. R. Waud, two artists quite dissimilar in style, leaves you guessing as to which are to be credited to each artist. A yet more definite entry into the field of education is shown in school books, such as McGuffey's *Readers* and Morse's *Geography*, which were for many years illustrated with wood engravings.

So we have come to the United States, where the beginnings take us back once more to the time of Bewick, whose work was copied by his American disciple Alexander Anderson, as in the *General History of Quadrupeds*. Illustration by the wood block in the United States practically begins with Anderson. There was enough crude work in the early days, but wood engraving as well as illustrating developed, and by the 1840's there was a group of professional illustrators. One may note, for example, John Frost's *Book of the Navy* (1842), with illustrations by William Croome, who also embellished — favorite term at that time — a book of American popular songs. Or the ambitious edition of Shakespeare (New York, 1852), with drawings by T. H. Matteson, painter of the "First Prayer in Congress." The first big and noteworthy undertaking, however, was the *Illuminated Bible* . . . , *embellished with sixteen hundred historical engravings by J. A. Adams, more than fourteen hundred of which are from original designs by J. G. Chapman*. This "Family Bible," first projected in 1837, was issued by the Harpers in 1846. It seems a prodigious undertaking for that time to have an American artist make so many drawings for one book. The engraving was all facsimile line work, not "white line," in faithful copying of Chapman's lines. The latter were set down with a fine precision and formality and with crosshatching which had the evident purpose of recalling steel-plate engraving. This aping of the steel engraving, as noted with regard to British work of slightly earlier date, denotes an ambition at least questionable, but, as W. J. Linton points out, the Harper Bible is nevertheless a creditable piece of engraving. More-

over, it is the first richly illustrated book issued in the United States, the first attempt to produce a fine piece of book-making.

American book illustration was distinctly advancing. A very decided influence was felt when Felix O. C. Darley appeared on the scene, his name dominating the field for a quarter of a century. An all-round illustrator, he did drawings for all sorts of books, and "illustrated by Darley" became a sort of *sine qua non* in publishers' announcements. His pencil served juvenile literature; P. T. Barnum's *Life* (1855); novels by Cooper and Simms; romances full of sentiment and blood and thunder; various weeklies, including the *Child's Paper* (which recalls the influence of the American Tract Society on illustration); the notable edition of Irving's *History of New York, by Diedrich Knickerbocker* (New York: Putnam, 1850), so full of the spirit of the author's subject; and the same writer's *Sketch Book* (1848), which W. J. Linton authoritatively pronounced the "most beautifully got up book that had then appeared; paper, printing, and margin, of the handsomest."

Darley had a swing, a grasp of action, an individuality in manner that at its best became a style. Existing sketches show how he planned his drawings before he put them on the block. He drew also for the steel engravers and for lithographers, as we have seen in Chapters V and VII. One, at least, of Darley's books, *A Selection of War Lyrics* (New York, 1866), exemplifies a method of printing found in various books of the time, for instance W. C. Bryant's *Forest Hymn* (New York, 1860), illustrated by John A. Hows, and *Gavarni in London* (London, 1849). In these the black-and-white wood engraving had a tint printed over it from a tint block, from which latter the high lights, clouds and the like, had been cut so as to come out white in the printing. The idea of this process, which we have seen also in lithography, was evidently borrowed from the sixteenth-century chiaroscuro prints, in which several blocks were used in successive printings, to give the effect of gouache drawings in one or more tones. As to experiments in full color printing from the wood block, they will be dealt with in Chapter X.

In the sixties and seventies there came further efforts to produce fine books in America, trade books as well as what were later called editions de luxe. Firms in Boston and New York, such as Osgood & Fields and Appleton, issued many handsome books, in the planning and illustration of a number of which A. V. S. Anthony, the wood engraver, had a hand. He is not the only instance of a wood engraver thus taking charge of the illustration of a book. Not a few of these volumes were illustrated by the coöperation of a number of artists, a plan that we have already encountered in other countries. This at times produced strange effects, as when Tennyson's *Enoch Arden* (Boston: Ticknor & Fields, 1866) was issued with illustrations by John LaFarge, Elihu Vedder, W. J. Hennessy, and F. O. C. Darley — an odd mixture of styles and mental attitudes. The book marks one of LaFarge's few and interesting excursions into the field of illustration. His "Enoch's Supplication" and "The Seal of Silence" show an intensity of feeling perhaps a little beyond the limits of the medium, or of the artist's command of the same, yet stirring, and in the case of the second drawing named, quite compelling. For the *Riverside Magazine* he did a series of drawings, notably "The Wolf Charmer" and "The Fisherman and the Genie," illustrating "incidents which pass easily into fairyland," and in which the possibilities of the subject are presented with a penetrating mind. Similarly his drawings for A. S. Richardson's *Songs from the Old Dramatists* (1873) accompany the poems like an expression of thought and feeling instigated by the sentiment of the songs. It was the attitude of an artist who "practiced the delicate art of thinking as constantly and naturally as he breathed." He was a figure by himself in American book illustration.

Another artist who has a niche to himself is Winslow Homer. His work, however, was mainly in the form of drawings for *Harper's Weekly*, simple scenes taken from life — boys fishing, children berry-picking, farmers haying, sea-shore scenes, skaters. They were done with the touch of a painter, and are in remarkable contrast to the drawings by the other artists on the famous old weekly. His book



Irving: The History of New York by Diedrich Knickerbocker, New York, Putnam, 1850; illustration by F. O. C. Darley (reduced)

illustrations are not altogether of the same calibre, although Homer was always himself. One book noteworthy for the unexpected character of its pictures is Lowell's *Courtin'* (1874), which he illustrated with silhouettes, a device not very common in the illustrated book.

A publication that was in a measure epoch-making was *Picturesque America . . . with Illustrations on Steel and Wood by Eminent American Artists* (1872-74). The steel plate had to have its place, on account of the glamor it still shed, but the wood engravings gave the book its distinction, and they mark the development of the art. The drawings were made principally by Harry Fenn, Thomas Moran, and J. D. Woodward, and were reproduced by the best wood engravers in the country. The editor, William Cullen Bryant, said in the preface: "The illustrations were made in almost every instance by artists sent by the publishers for the purpose. Photographs lack the spirit and 'personal quality which the accomplished painter or draughtsman infuses into his work." An interesting attitude, considered in this day of the camera's overwhelming use.

With the introduction of the camera as a secondary aid in the preparation of illustrations there came a momentous and far-reaching change. The moment the design needed no longer to be drawn on the wood, but could be drawn separately and photographed onto the block, the artist gained still more freedom than the "white line" had given him. He could now draw on any scale, on any material, and in any medium; he could use pen, pencil, charcoal, water or oil colors. The wood engraver now no longer cut the original away; besides, the original remained before him to refer to. To the engraver this change, added to the advantage of the "white line," brought possibilities that were developed with particular eagerness and virtuosity in the United States by Cole, Wolf, and others. This movement in wood engraving, beginning in the late seventies, was first consistently exemplified in *Scribner's Monthly* under the art editorship of Alexander W. Drake, with especial *éclat* in the drawings of J. E. Kelly, engraved by Frederick Juengling. Kelly's drawing was painted, not linear, slapped down in broad, sweeping brush-

marks, blocked in with disdain of finish. It set problems for the engravers in the rendering of tones and masses.

As this new technique was gaining ground, both the older methods and the new appeared in the many carefully illustrated books which saw the light in the last quarter of the nineteenth century. Here are a few: F. W. Faber's *Pilgrims of the Night* (New York, 1884), with "illustrations by E. H. Garrett, drawn and engraved under the supervision of George T. Andrew" (that brings us again to the directing of book-making by wood engravers, already referred to in connection with Anthony); Oliver Goldsmith's *The Hermit: A Ballad* (Philadelphia, 1886), with illustrations by Walter Shirlaw, engraved by F. Juengling; William Hamilton Gibson's *Pastoral Days* (New York, 1886), illustrated by the author, who similarly used pen and pencil in *Sharp Eyes, Happy Hunting Grounds*, and other books—in a charming, graceful manner he familiarized a larger public with characteristic features of animal and plant life.

The indicated development of wood engraving eventually led to a craftsmanship so remarkable as to give rise to the objection that the art had been forced beyond its province. At all events, the very thing at which it finally aimed, the complete reproduction of painted illustration, to the smallest details, came to be done more quickly and cheaply by the photographic half-tone process, which in time almost entirely supplanted the wood block. A prominent connecting link between these two processes, between the older generation of illustrators and that following, is found in Howard Pyle, who with the development of the half-tone process turned from line work to tone, from drawn to painted illustration. His early attention to line is well shown in *The Merry Adventures of Robin Hood* (1883), written and illustrated by himself. Whether or not he worked with the type in view, his line drawings seem to go with the printer's page. Later, he painted illustrations which were reproduced, first in wood engraving and eventually, both in black and white and in color, by half tone. Correct without pedantry in historical details, he presented varied scenes in the spirit of time and place, making alive the



The Merry Adventures of Robin Hood, Written and Illustrated by Howard Pyle, New York, Charles Scribner's Sons, 1883 (reduced)

times of Robin Hood, England and France of the seventeenth century, the American Revolution, the buccaneers of the Main, the characters of the *One Hoss Shay* and *The Autocrat of the Breakfast Table* by O. W. Holmes. He so takes you with him that his drawing of the battle of Bunker Hill is more convincing than the painting by Trumbull, who lived in those Revolutionary days. Pyle had a number of followers; one may speak of a "Pyle school."

The camera, as we have seen, aided the wood engraver in the refinement of his art, but ultimately drove him to the wall through the invention of the photomechanical processes, especially the half tone. So line was giving way to tone. But meanwhile the increasing cultivation of pen work gave new life to line drawing for illustration, as we shall see in the following chapter.

CHAPTER IX

THE END OF THE NINETEENTH CENTURY: CONFLICT AND CHANGE



BETWEEN 1875 AND 1900 THERE WAS a remarkable development of wood engraving to a formerly unheard-of finesse of craftsmanship in the production of tonal effect. The same period saw the rise and improvement of the photomechanical process known as half tone, also a tone process, which gradually crowded aside the wood block. With this urge of tone processes there came also the practice of pen-and-ink drawing, a linear medium. Furthermore, in these years there rose the conscious aim at the "book beautiful," in the work of William Morris and others, with emphasis on the line and an archaizing tendency. Synchronous with this development was the modern spirit expressed in the drawings of Aubrey Beardsley and the publication of the *Yellow Book*. Finally, with all this black-and-white work, whether in line or in tone, there was a growing activity in the production of illustrations printed in color. To contemporaries this diversity probably signified to a large extent a conflict of processes. We today can see the period as a rich mixture of contesting ideals, with crass contrasts such as the half tone and William Morris.

In pen work, we strike once more the line and its significance. The pen was used for drawing and for illustration over four centuries ago, but its conscious cultivation came with the nineteenth century, especially after 1880, with the advent of the photomechanical processes. Before that, pen drawings had to be engraved on wood, and in the course of the process some of the sparkle and snap of the pen line might go by the board. By photo process more of its

character was held, the drawing being photographed on a metal plate which was turned by etching into a relief printing surface like the wood block and type. That this development promoted production and brought with it also conventionality, mechanical formula, thoughtless slickness, was natural. Those are the usual concomitants of the perfection of any technique or process: its finer phases are accompanied by cheap and glib artistry.

The literature of pen and ink, fairly extensive, must be sought mainly in writings on illustration in general. The book which most consistently, persistently, and insisently sticks to the subject is Pennell's *Pen Drawing and Pen Draughtsmen*. Pennell was enthusiastic over this medium. Said he: "Pen drawing is an art which requires technical knowledge. Pen drawing, like etching, is one of the most facile, least understood, and most abused of the arts. Pen drawing is the most simple, the most direct method of illustrating. Pen drawing is decorative and appropriate for use with type on the printed page, because the pen line harmonizes with the line of type, and the two go well together." He includes in his book work not done with the pen but having enough of its character to help him make his point. He cites Meissonier and others of his time, though some of them may not quite strike one as characteristic pen draughtsmen, certainly not in the wood-engraver's translation. Of later men he cites Maxime Lalanne for his illustrations in Havard's *La Hollande à vol d'oiseau. Eaux-fortes et fusains par Maxime Lalanne* (Paris, 1881). The "etchings" in this book, as Beraldi pointed out, are not original etchings but reproductions; the charcoal drawings have a delicate precision that may bring thoughts of pen work. Lalanne was a master in landscape, brilliant in his presentation of essentials, and almost irritatingly sure of himself.

In the last three decades of the nineteenth century much pen drawing appeared in the French weeklies *La Vie Moderne*, *La Revue Illustrée*, *La Vie Parisienne*, etc., as well as in books. Among the artists were P. G. Jeannot (*Molière*), Robida (books on costume and French life and scenery), Louis Morin (*Le Petit Chien de la Mar-*

quise, 1893, published by Conquet), Mars (who depicted children and women in a set style in which he clad his facts, or to which he fitted them), Maurice Leloir (*Lazarille de Tornes*, 1886), *Détaille* (*Types et uniformes: l'armée français*; some pen work, but mainly wash), Carlos Schwobe (Zola's *Le Rêve*, the illustrations printed with flat washes of color). Some, like Caran d'Ache, Willette, Steinlen (Bruant's *Dans la rue*), are known not so much as book illustrators as for their contributions to the weekly press, particularly to that devoted to what we call comic art.

A remarkable exponent of pen and ink in France was the Spaniard Daniel Vierge, noteworthy for the technique of his drawings and for the manner in which they accompany both the author's text and the printed page. If he owes something to Fortuny, that does not affect the utterly individual character of his work, which has both strength and delicacy, and shows a distinguished tact in the placing of light and shade. These characteristics appear notably in the *Pablo de Ségovie* of Quevedo y Villegas (Paris, 1882; English edition, London, 1892). His mastery of the line was applied with knowledge of reproductive processes, and of the necessities of book-making. Cortissoz, writing of artists who make light of their illustrations and are impatient to get at "serious" work in color, said: "Who is too great an artist to follow in the footsteps of Menzel and Vierge? The only way in which to make good illustrations is to make them with an enthusiastic conviction of their illimitable possibilities."

Of German work, that of Menzel has already been dealt with. Pen and ink had a vogue in Germany around the middle of the century and later, and was used in individual ways by Th. Hosemann (illustrator of E. T. A. Hoffmann's works, and many other books), Pocci (children's books), Wilhelm Busch (at whose entirely original style we have had a look), Diez, Joseph Sattler, Vogeler, (Hauptmann's *Der arme Heinrich*, 1902), and the contributors to the old *Fliegende Blätter* and other periodicals — Hermann Lüders, Schlitten, Oberländer. The last-named group did a certain amount of drawings for books, but essentially they were of a type whom one

may call character artists, to keep them from being too readily pigeon-holed as "comic artists." We found parallel cases in the Frenchmen Willette and Steinlen, and there were Phil May in England, and Charles Dana Gibson and James Montgomery Flagg in the United States. Similarly, though Heinrich Kley interestingly illustrated Adelt's *Herr der Luft* (1914), we study him rather as a pen artist of individual conceits, whose drawings are gathered into volumes with no text save the captions on the plates. There is also Gulbransson, Germanized Scandinavian, master of what the French call *portrait-charge*, as witness his drawing of Ibsen, super-accentuated yet somehow not grossly caricatured. He drew illustrations, as for Ludwig Thoma's *Tante Frieda* (1912), but one hardly thinks of him as an illustrator. Nor of Thomas Theodor Heine, who developed a style peculiarly his own in German comic papers. The work of these artists, and others—some of them active before and after 1900—can be studied in the files of *Jugend* and *Simplicissimus*. The part played by periodicals in the development of illustration brings to mind two not connected with caricature, the *Insel* and *Pan*, the latter a bit of fine book-making in periodical form for which Franz Stuck did some interesting drawings.

With Joseph Sattler we step entirely within the province of the book; he is known as a book artist of fine technique, not uninfluenced by the past, and yet quite of his time. His work on the *Geschichte der rheinischen Städtekultur* by Boos (1897-1901) forms an instructive contrast to the books issued by Morris. Sattler here deals with facts of long ago, yet he indulges in no mere archaizing. Nor does he over-decorate the book, although he is supposed to have been responsible for its entire arrangement—selection of type, drawing of illustrations and decorations, cover design, and all. The whole is a workmanlike job, which never loses sight of the fact that a book is primarily something to be read. Auguste Marguillier¹ speaks of Sattler's rich imagination, his sure decorative sense, his admirable composition, the expressive conciseness of his drawing.

1. In *Art et Décoration*, xvi (1904), 109.

« Seigneur, lui dit-il, donnez-moi, je vous prie, deux broches pour deux ou trois angles, je vous les rendrai fur-le-champ. — Jésus ! fit l'hôte, donnez-moi plutôt vos angles, ma femme les fera rôtir ; je n'ai jamais entendu nommer ces oiseaux-là. — Ce ne sont pas des



oiseaux, répondit mon original ; voyez un peu, ajouta-t-il en se tournant vers moi, ce que c'est de ne pas savoir ! Donnez-moi les broches, je ne les veux que pour escrimer, et peut-être ce que vous me verrez faire aujourd'hui vous vaudra-t-il plus que tout ce que vous avez gagné en votre vie. »

*Quevedo y Villegas: Pablo de Ségovie, Paris, 1882 ;
illustration by Vierge*

und Schöffen; bei Angelegenheiten, welche ihre speziellen Interessen angehen, werden sie um Rat gefragt, manche Beschlüsse und Verfügungen nur mit ihrer Zustimmung gefaßt; die vornehmsten der Bürger erscheinen in den Urkunden als Zeugen

Zwischen den Ministerialen, welche die Verwaltung im Namen und im Auftrag des Bischofs führten, und den Bürgern herrschte die beste Eintracht, ja aus Straßburg wissen wir, daß die bischöflichen Beamten mehr auf Seiten der Bürger standen, als auf der des Bischofs³³⁷⁾, denn sie waren die natürlichen Vertreter der Interessen der Stadt, so lange die Bürgerschaft noch eines autonomen Organs entbehrte³³⁸⁾.



Heinrich Boos: *Geschichte der Rheinischen Städtekultur*, Berlin, J. A. Stargardt, 1897–1901; illustration by Joseph Sattler (reduced)

Julius Rodenberg finds that in order to lead the imagination "into a new empire of artistic reality, the sensitive artist will no longer depict figures and events but will use more ornamental motives corresponding to the nature of the text. Thus Melchior Lechter has in a brilliant manner, in his 'Schatz der Armen' (1898), by Maeterlinck, reflected the thoughtful, mystic character of the work in freely invented ornaments."² Lechter is one of the most intelligent masters of the newer art of the book in Germany, according to Struck, who quotes him as writing: "Every illustration is a presumption against the author and the reader. . . . The artist should never seek to stammer over again that to which the author has already given form. He should try to make visible just that which the author has left unsaid."³ But it is the great talents only that can carry out such a purpose, which might conceivably lead either to preciosity or to super-refinement in decoration. Also, such discussion inevitably brings one face to face with pure realism on the one hand and pure decoration on the other, with certain middle-of-the-road artists, Sattler for instance, offering something of each.

Another artist in line is Fidus (Hugo Hoeppener), who illustrated Stucken's *Balladen* (1898) and Bruno Wille's *Offenbarung des Wacholderbaums* (1903), the latter with *Buchschmuck von Fidus*. Note the term *Buchschmuck*, book decoration. An interesting Dutch book is likewise to be noted, W. J. Tuyn's *Oude hollandsche Steden* (1897; English translation, *Old Dutch Towns* . . . , London, 1901). The line designs by W. O. J. Nieuwenkamp actually appear to recede into the page, instead of sticking out and hammering the type, or putting holes into the page. The decorations are designed and cut on wood by Veldheer. There is nothing spectacular or pretentious about the volume, but it is worth examining. Denmark has given us Hans Tegner, whose magnum opus is his remarkable illustration of the jubilee edition (Copenhagen, 1883-88) of the comedies of the Danish

2. "Geschichte der Illustration von 1800 bis heute," in *Handbuch der Bibliothekswissenschaft* (Leipzig, 1931).

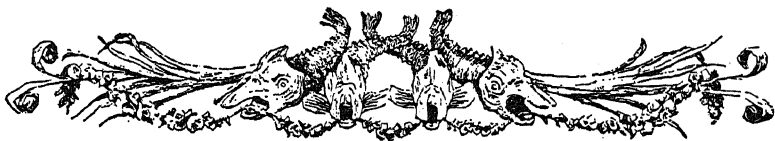
3. *Die Radierung im schönen Buch* (Berlin, 1921).

dramatist Holberg. He also illustrated Andersen's fairy tales, partly in pen and ink, and drew title vignettes and covers for books by Franz von Jessen and other authors.

In England and the United States pen-and-ink illustration flourished lustily in the last quarter of the nineteenth century.

During wood-engraving days, when the Dalziels and other engravers were active in England, the pen, though used, was not so clearly evident always in the published result. There was bound to be a certain leveling of the line into the routine manner of the engraver. It has been noted, for instance, that one might hardly suspect that Keene drew with the pen. In Phil May we meet again one who was not essentially an illustrator, but a "comic" draughtsman, whose drawings were occasionally gathered into a volume (*Gutter Snipes*, etc.), as were those of other *Punch* artists — Leech, Tenniel, Keene, Du Maurier. May had a style quite his own, a simplicity and directness of pen line that offers a fine study of the art of elimination. He is quite of the photo-process period, which insured retention of pen characteristics in the reproduction of his work.

A number of British illustrators were working more or less in a traditional, typical manner. Some, among them Caldecott and Rackham, will be considered in connection with color work, in Chapter X. Quite the pen-and-ink draughtsman was Hugh Thomson, who, like Caldecott, personified certain elements which have been felt in British illustration for over a century. The essence is racial, replete with the spirit of "Rule Britannia," love of the open, of fox hunting, of the "roast beef of old England," and the other traditional likings that we associate with British life as expressed by the artists. His work could have originated only in England. It has likewise that strain of caricature, already spoken of in Chapter VI, which has come down from the rollicking distortion of Rowlandson, through the comicality or downright buffoonery of Cruikshank, the more realistic, characterized drawing of Leech, to the slighter infusion of humor in the illustrations of men of our own day — Thomson, C. E. and H. M. Brock, and others. The three last named have frequently



Magdelone. Ah Himmell! kand han forlade os i saadan Skjælske?

Rosifleng. Hun maa stikke sig i sin Skæbne.

Magdelone. Bliver dog tilstæde, at vi kand trøste hinanden; thi Ulykken gaar jo ogsaa ham selv an, Kiære Soigerson!

Rosifleng. Hun kalder mig Soigerson, Madame! Det er got nok, men . .

Magdelone. Hvad men?

Rosifleng. Men det er noget, som man kand henhøre til det, som vi lærde falde Prolepsin.

Magdelone. Er han ikke vor Soigerson?



Rosifleng. Det er noget, som jeg ikke kand sige. Det er noget, som Himmelen raader for. I sige mig Sager kand vi intet foretage af os selv.

Magdelone. Han har jo raadfort sig med Himmelen og begjæret vor Datter.

Rosifleng. Det er Stæde, Madame! at jeg denne Gang ikke har raadfort mig med Himmelen, hvilket jeg hurtig at gjøre udi saadan vigtig Sag. Det er dog noget, som et hvert Menneske bør at gjøre; haaber derfor, at Madamen gir mig Tiid dertil. Finder jeg da, at det er

Himmelens beslittede Villie, kand hendes Datter være mig saa nær som en anden.

Magdelone. Ah hvilken Haanhed og Foragt!

Rosifleng. Jeg foragter hverken hende eller hendes Datter, enhver kand være god for sig; men . .

Magdelone. Men mener I, at Himmelen kand finde Behag derudi, at man brøder sit Løfte?

Rosifleng. Ey, Madame! hvad himmelske Sager angaaer, det er noget, som jeg ex professo har lagt mig efter. Det er noget, som hun ikke fortæller, Madame!

Jeronimus. Her kand man spørge sig i Verden.
Pernille.

2. Gættel[ig]e Præst, Medgang

exercised their talents on books which were in tune with this spirit of delicate flirtation with the comic art. In the earlier years of the nineteenth century, caricature was seen rather than characterization; in the work of these newer men, the opposite is the case.

Thomson is at his best in the illustrations for Barrie's *Quality Street* (partly in color, partly in black and white), Austin Dobson's *Ballad of Beau Brocade* (1892 — delightful drawings), and W. G. Tristram's *Coaching Days and Coaching Ways*. The illustration of the last-named book was shared in by Herbert Railton, who specialized in architectural subjects, as in James W. Brown's *Builders of Florence* (1907). His manner of drawing finds something of a counterpart in British architectural etching. C. E. Brock sympathetically illustrated the novels of Jane Austen, and furnished drawings also for Lamb's *Essays*, a ticklish subject, but treated with restraint. The last, like H. M. Brock's illustrations for the *Essays* of Leigh Hunt, raises the question whether certain kinds of books should be illustrated at all. H. M. Brock also drew pictures for Goldsmith's *Vicar of Wakefield* — a book frequently illustrated in various countries, George Eliot's *Mill on the Floss* (1902), and many others.

Alfred Parsons made decorative drawings, notably for *Old Songs* (1889) and Goldsmith's *She Stoops to Conquer* (1887), both illustrated by the American E. A. Abbey. Parsons' pen work was firm yet sensitive, detailed without being labored, and his tact for decorative effect in the spirit of the book is shown in tailpieces such as those in which flowers play their part. Many more artists might be listed — R. Anning Bell, Fred Pegram, C. A. Shepperson, and Laurence Housman, whose page-arrangement in Christina Rossetti's *The Goblin Market* has been cited to prove his understanding care for the books he illustrated. Even the four names here given exemplify as many different points of view, aims, and accomplishments.

In the United States, in the last two decades of the century, there arose a pen school of distinct merit. Edwin Austin Abbey reconstructed the seventeenth and eighteenth centuries for us with a vividness and grace that quite obliterate the preparatory labor of



PHILLADA.



O Hi, what a pain is love!
How shall I bear it?
She will unconstant prove;
I greatly fear it.

She

historical studies. His light pen stroke shows no trace of effort. Grace and refinement were the salient characteristics of his drawings, rather than dramatic force. Thus, in his illustrations to the *Comedies of Shakespeare* (1899) he has been found not quite to keep pace with the great dramatist's grasp of human character. On the other hand, in *Old Songs* and *She Stoops to Conquer* he was quite in his element. And here we again face the question of choice of proper illustrator.

From the caressing touch of Abbey's pen we may turn to the strong, bold lines of Charles S. Reinhart. He had a definite directness, a good eye for character of various social types. These appear in his drawings for Charles Dudley Warner's *Their Pilgrimage*, in which the lines of type and illustrations seem to march down the page with about equal emphasis. Reinhart, whether from choice or on account of publisher's preference for half tone, turned also to wash drawings, as in Thomas Nelson Page's *Meh Lady*. With him contrast Albert Sterner, whose lightness of touch has a delicacy quite different from that of Abbey, as in *Prue and I* (1892), by G. W. Curtis, in which book the charm and sweetness of the story are reflected in the drawings. His pen work, in its difference in handling from that of other artists, again shows how varied are the possibilities in this medium. Any medium, whatever its fundamental characteristics and its limits, inevitably becomes a personal affair in the hands of the true artist.

Several American artists of the period were influenced by the technique of the Spaniard Fortuny, notably Robert F. Blum; the brilliance of his style, the suave incisiveness of his pen line, appear strikingly in his full-length portrait of Joseph Jefferson as Bob Acres, done with all the snap of an original study from life though quite possibly drawn from a photograph. Perhaps his most notable illustrations were those for Sir Edwin Arnold's *Japonica* (1891), done partly in tone. Other American pen artists of this time were Fernand Lungren, Kenyon Cox, W. H. Drake, Otto H. Bacher (the last three, in the way of those days, made many drawings for the magazines

from photographs, putting a very personal touch into them), H. F. Farny, C. Graham, Harry Fenn, W. T. Smedley, H. McCarter, E. W. Kemble (Negroes his specialty), and Reginald B. Birch, who did much more than, and work of a different character from, the *Little Lord Fauntleroy* pictures to which his name is so closely linked. Notable also was Alfred Brennan — whimsical, distinctly individual, whether he was doing an original design or redrawing a photograph. Pennell stressed his unusual knowledge of the necessities and possibilities of photo-process reproduction.

One could not find a greater contrast to Brennan's loving and insinuating wooing of pen and ink than Remington's somewhat rough and ready handling of the same medium. His vigor was well suited to his specialty of Western subjects. He illustrated Theodore Roosevelt's *Ranch Life* (1896) partly in line, partly in wash drawings, and Parkman's *Oregon Trail* (1892) with plates and text drawings in half tone. The text vignettes in the latter book, however, were done with the pen, and should have been reproduced in line instead of breaking up the line by the half-tone screen. This is again the same old story of the unthinking application of printing process. Remington's *Hiawatha* (1891) had tone drawings for plates done in photogravure, and text illustrations and decorations drawn and reproduced in line. Such an example of the discriminating choice of an illustrator to interpret a given text forms a refreshing contrast to the undertaking of Longfellow's *Courtship of Miles Standish* (1888), which had illustrations drawn by various hands in different styles and reproduced by different processes. The result was a pretentious affair rather than a fine one, something of a "high art" hodge-podge.

Joseph Pennell practiced what he preached, with understanding and control of his medium. He adapted himself to the process by which his work was to be reproduced, had fine draughtsmanship and a quick and enveloping eye, and paid attention to the type of the books he illustrated. Architecture, city scenes, country views, all came within his ken and province. He was an artistic reporter par excellence. Among the many books which he illustrated is Mrs.

Schuyler Van Rensselaer's *English Cathedrals* (1892), in which the drawings are partly in pen, partly in wash.

And then there is Arthur B. Frost, American always in his subjects, a most sympathetic depicter of the people of his land, with a kindly appreciation of their failings and their lovable qualities. Volumes of his collected drawings, not book illustrations, show his remarkable power of representing the daily scene, particularly rural scenes and outdoor sports, and incidentally prove him to be perhaps the best portrayer of the Negro. He illustrated many books, differing widely in character, among them F. R. Stockton's *Rudder Grange* (1885), H. C. Bunner's *Story of a New York House* (1887), and the *Uncle Remus* (1892) of J. C. Harris. He also did wash drawings for tone process, as did W. T. Smedley.

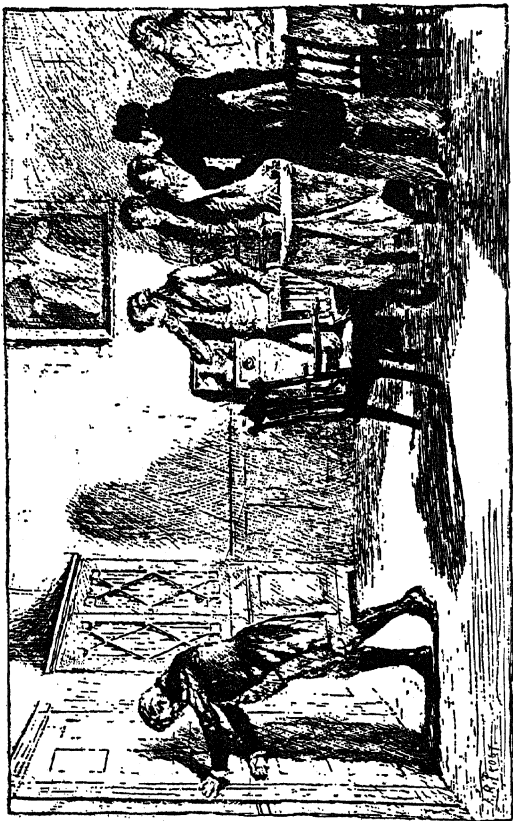
Nearer our own days are Charles Dana Gibson and James Montgomery Flagg. Gibson, with a pen technique of ease and sureness, drew pictures for several books by Richard Harding Davis, among them *About Paris* (1895) and *Her First Appearance* (1901); in the latter the pen lines were reproduced by half tone, and with gold borders around the illustrations. Flagg's facile dash and humor are shown in W. J. Locke's *Septimus* (1910) and Street's *Welcome to our City* (1913), the illustrations in the last, by Flagg and Wallace Morgan, mainly in crayon. Both Gibson and Flagg, again, belong to the class we often call cartoonists for want of a better term, drawing for the weekly press. A number of their drawings have been gathered into volumes, such as Gibson's *Education of Mr. Pipp*.

Much work by such artists appeared in weeklies and in the comic press. The importance of periodicals in the progress of illustration in the nineteenth century has already been noted. Pennell even asserted that "the most important development in pen drawing during the last quarter of the century has been in newspaper illustration." That was when newspapers, in the United States for instance, were enlisting the services of such able illustrators as Henry McCarter, A. I. Keller, Fred Richardson, and John Sloan.

We have seen that while pen and ink was thus enjoying a vogue

there was developed a remarkable wood-engraving technique applied to the production of tone; but this was soon displaced by the half tone, which had the advantage of greater speed and cheapness. So the "new school" of American wood engraving, the future of which had looked so roseate, faded out. But pen and ink, and the line generally, have persisted in use to this day.

The urge towards tone ran through four centuries; naturally, in tone processes such as mezzotint and aquatint, but also in line engraving on wood, copper, and steel. Tone was definitely placed by the introduction of the photomechanical processes of half tone and photogravure. The latter, in modified form, finally entered the newspaper rotogravure supplements. The half tone, offering speed and cheapness, has been overwhelmingly employed in illustration. To make a relief printing plate from a photograph of a natural object or a wash drawing or painting, the surface must be broken up into projections to hold ink. In the half-tone process this is done by placing a screen of crossed lines between the camera and the sensitized copper plate onto which the image is to be projected. Thus the tones are broken up into dots, which are raised into relief by treating with acid. The result is a relief plate to be printed from as are wood blocks and type. The half tone has had certain limitations and disadvantages. The mistake of reproducing line drawings by this process has been referred to. Whether such lines are in pen, pencil, or crayon, they are unpleasantly broken up by the dots. Also, half tones have usually been printed on special heavily coated paper, which not infrequently has not been pleasant to sight, touch, or smell. Being paper usually different from that used for the type-printed portions of the book, it has generally not been bound in, but tipped in at its place. Thence it has a way of casting loose as you are reading, and floating out over the floor, as though it felt itself out of place. And if there are not only full-page plates, but smaller pictures also on the type page, it means that the whole book is made of this coated paper, which is not destined to come to a very ripe old age. All this must not be misunderstood; there has been good work, ex-



*H. C. Bunner: The Story of a New York House, New York, Charles Scribner's Sons,
1887; illustration by A. B. Frost*

cellent work, in half tone. It has proved invaluable for the production of pictorial documents, reproductions of paintings and other works of art, portraits, views, of anything that can be photographed and turned into a printed picture for information. But despite the fact that the illustrations of a number of artists were reproduced by this process, it is not one to be generally used in book illustration. For that the photo-line process can be, and is, employed.

After the introduction of the half tone, artists increasingly turned to painted illustration—not necessarily in color, but painted, not drawn. That was handy for the artist, and the less well he could draw, the handier it was—a beautiful aid to the easy way. Moreover, “wash drawing,” in the words of E. J. Sullivan, “is a great leveler of personality, whereas line reveals it at every stroke.”

In the United States, however, the best artists began to work for the half tone. Howard Pyle, as we have seen, turned from drawing in line to painted illustration, as in Margaret Deland’s *Old Chester Tales*. He was now going with the author, not so much with the book. The same may be said of another artist active into the present generation, A. I. Keller. J. R. Lowell’s *The Courtin’*, S. Weir Mitchell’s *Red City* (1908), F. Hopkinson Smith’s *The Arm Chair at the Inn* (1912), and many other books testify to his adaptability to the spirit and intentions of the author. He was peculiarly happy in placing groups of figures in a temporary relation of pose and mental attitude which made them look like real people and not like artist’s models posing for the occasion. The latter characteristic was found often in the “he and she” type of illustration, once satirized by Oliver Herford in *The Astonishing Tale of a Pen-and-Ink Puppet, or, The Gentle Art of Illustrating*. No good novel, in those days, was complete without pictures, and often the latter, though well drawn, seem inane enough in their uninspired pictorial repetition of some commonplace action mentioned by the author.

A number of other artists of this half-tone period were working around the turn of the century: W. Appleton Clark, who illustrated Canadian tales by Henry Van Dyke, T. A. Janvier’s *Legends of . . .*



You want to see my Pa. Is'pose?
Wal... no I come designin'...

*Lowell: The Courtin', Boston, Houghton Mifflin Co., 1909;
illustration by A. I. Keller*

Mexico (1910), and Margaret Deland's *The Awakening of Helena Ritchie* (1906) in a "broad, bold style"; Lucius W. Hitchcock (Margaret Deland's *Dr. Lavendar's People*, 1903); and W. T. Smedley. Smedley's method was suave and repressed, like the manners of the comfortable better class which he depicted with happy understanding, as in *Julia Bride* (1909) by Henry James, H. C. Bunner's *Love in Old Cloathes* (1896 — illustrated by Smedley, Orson Lowell, and André Castaigne), or *The Landlord at Lion's Head* (1897), by W. D. Howells.

We step into a different world with the "swank" crowd. A. B. Wenzell, one of the most brilliant of this group, illustrated Edith Wharton's *House of Mirth* (1905) and other novels in a spirit of "upper-tendom," moving in a sphere of physical and sartorial magnificence. Several American artists were prominent in this picturing of a glamorous environment, where all women were radiantly beautiful and queenly and the men sternly noble and physically athletic. This sort of thing had its time of popularity, perhaps arousing a spirit of emulation in the reader, making him aspire to reach this ideal of elegance. It marked a phase of American illustration in which the brilliancy was mainly superficial, producing books of an often cheap sumptuousness. Harrison Fisher's photogravure plates in P. L. Ford's *Checked Love Affair* (1903) and the line-drawn decorations by G. W. Edwards in the same book clash queerly. Fisher's *Dream of Fair Women* (1907) has color plates, the text surrounded by pale borders; in its time it was no doubt considered very lovely and *recherché*. Not only did the artists wander on blithely, in but not with the book, but at times quite without the author. In H. C. Christy's color-plates for Longfellow's *Courtship of Miles Standish* (1903) models of the society type pose as seventeenth-century Pilgrims, with no attempt at characterization or adaptation to the period. The book is not an isolated instance of mistaken selection of an artist, and the criticism is not limited to one illustrator.

Most of this group did much work in color. Introduction of color into half tone had brought something new for artists, publishers,

and the public to play with. At the start it often meant simply a black-and-white cut with splashes of red, or at most some dabs of several colors, as on the paper cover of Daudet's *Tartarin sur les Alpes* (Paris, 1885). This book had uncolored pictures, examples of earlier European half tone, smudgy little affairs which evidently travestied the original drawings. Besides the inadequacy of reproduction, the employment of several artists resulted in startling changes in Tartarin's appearance.

While such efforts were being made to put on the best front with the half tone, photogravure was coming into use for the fine gift book, the edition de luxe. It assumed a position, as compared with half tone, a bit akin to that of the copper or steel plate as compared with the wood block. It was employed in some attempts at fine book-making, but it was also used for cheap productions, subscription books and the like—the Gebbie edition of Dickens, for example.

Photogravure or collotype served for several quartos published in the United States, representing notable efforts to produce fine books. There were such achievements as Rossetti's *Blessed Damozel* (1886), with drawings by Kenyon Cox—the plates in tone, but the decorations in line; and two works by Keats, *Lamia: With Illustrative Designs by Will H. Low* (1885) and *Odes and Sonnets* (1888), for which Low designed illustrations, decorative floral panels, lining papers, and covers. Such unity in the planning of a book can hardly be considered as common in this country at that time. Cox's *Blessed Damozel* drawings Mrs. Schuyler Van Rensselaer pronounced interpretation, not mere illustration. But she also wrote: "Artist and publisher have been wise in keeping the main designs wholly free from any intrusion of the text. Even when a design is illustrative, it should be a *picture* still, and the beauty and purity of its composition carefully guarded." One reads these words with mixed emotions. The plate aloof from the text! That was accomplished by having a guard of blank paper between it and the opposite page of type. Is the illustration to be kept away from the type page because the two

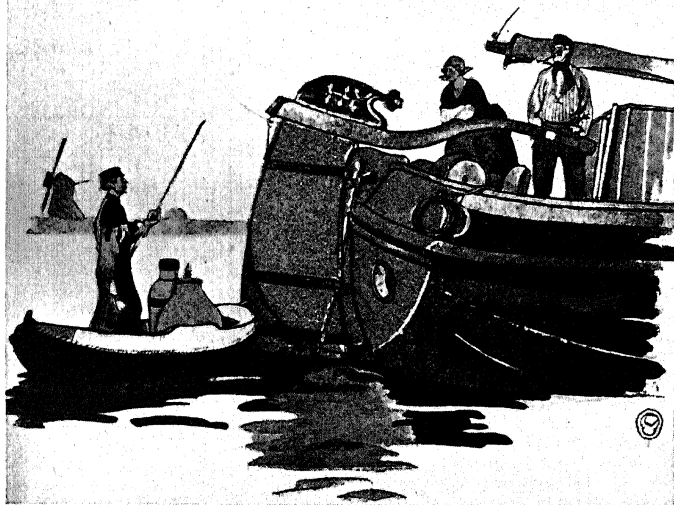
might clash? Why not issue the picture separately in a portfolio, and be done with the problem?

There were a few more American attempts to produce the fine book, usually in quarto form; for size plays its part in such high art conceptions, even today. The *Book of the Tile Club* (1887), by its subject matter, presented with charm and taste, may turn one aside a little from a too-critical standpoint as to book-making. An interesting variant of the usual conception of the fine book was the *Rubaiyat of Omar Khayyam, with an Accompaniment of Drawings by Elihu Vedder* (1884). Each page of this book, text as well as picture, was drawn by the artist. To that extent it was cast in one piece, without the necessity of combining type printing and illustration.

With all this wooing of the tone processes, the importance of the line was never wholly overlooked, either in the United States nor abroad. Vierge and Beardsley are classic examples of this fact. It is worth noting that in *Modern Book Illustrators and Their Work*, issued by *The Studio* in 1914, the overwhelming majority of the drawings reproduced are in line.

Here are some American books showing adhesion to the line, but different enough in intent and manner. Elizabeth Barrett Browning's *Sonnets from the Portuguese* (1886) has elaborate ornamental borders by Ludvig Sandøe Ipsen, representing ideals which bore somewhat similar fruit in France and Germany a little earlier, and to which we do not today turn for inspiration. Still another of the various influences in American illustration is seen in Bunyan's *Pilgrim's Progress* (1898), "embellished" with designs by the British brothers George W., Frederick, and Louis Rhead. The drawings, not especially stirring interpretations, represent an honest British effort on conventional lines. A slight Beardsley strain, subtly expressed and assimilated, may be found in Will H. Bradley's *Bradley: His Book* (1896), with a poster-like effect. William Dana Orcutt (in *Art of the Book*) found Bradley the most versatile of any American decorative artist. Blackmore's *Fringilla* (1895) is an example of the application of Bradley's temperament to the illustration of a book by another man.

HOLLAND FROM THE STERN OF A BOEIER



*Edward Penfield: Holland Sketches, New York, Charles Scribner's Sons, 1907;
illustration in color by Penfield*

One may trace a tenuous kinship, perhaps, between Beardsley and Bradley influences, as well as the poster, and the gayly serious or seriously gay mood shown in such affairs of those same nineties as the *Lark* (San Francisco, 1896-97), with which Gelett Burgess was connected, and the *Chap Book* (Chicago, 1894-1898). The poster taste, in those days of Cheret and Grasset in France, amounted to somewhat of a craze both in Europe and America. In this vogue of the decorative poster several clever American artists played a prominent part, — Bradley, McCarter, Louis Rhead (who came from England), John Sloan, Edward Penfield, and others. The matter is mentioned here on account of the connection between the poster and the magazine cover and illustration. Penfield and others found much outlet for their talents in the designing of those covers, which then did not mean, as it often does today, painting a picture to be reproduced on a cover. Traces of this poster manner appear also in illustration, as in Penfield's *Holland Sketches* (1907) and *Spanish Sketches* (1911).

Absolutely different again, in style and purpose, from the group just considered is Bertram Grosvenor Goodhue, the architect. He was concerned in the make-up of the *Book of Common Prayer* (1893), printed by DeVinne, and the *Altar Book* (1896), printed by Updike at the Merrymount Press. In the *Altar Book* the plates were designed by Robert Anning Bell, the borders, initials, type, and cover by Goodhue, and the colophons were engraved by Charles William Sherborn, so that two English artists were engaged in the work. Pennell found that Goodhue produced the best decorated books in the United States. If one may trace Morris' influence in his designs, it is also evident that he stood on his own feet.

So we have come to William Morris, and quite away from the half tone. At the very time when photo-process promoted the use of drawing in tone, a movement arose in England for producing finely printed books decorated with line drawings. The impulse came from Morris: *The Life and Death of Jason* (1895) and the *Chaucer* (1896), with wood engravings by W. H. Hooper after de-

signs by Burne-Jones, are significant examples of his work in book designing. Much has been written on his books, pro and con, the *pros* culminating in the statement, quite debatable, that the Kelm-scott *Chaucer* is the most splendid book ever printed. Morris was a fine craftsman, a true artist, in more than one specialty. It was natural for him to go back to the past, with his ideals of hand work. That attitude, unless one uses traditional methods at most for inspiration, is apt to lead to archaizing. There is much that is interesting, stimulating, beautiful, and provocative in the books of Morris, but his aims are perhaps finer than his books. His intent counts for as much as what he did, perhaps for more. If one writer lauds his superb presswork and the general harmony in his books, but speaks also of his typography overloaded with design, one may be a bit puzzled to harmonize "harmony" and "overloaded." However, the good influence of Morris seems to be unquestioned, not only in his own land, where a certain kinship to his manner might bring sympathetic reception to his theories, but in other lands, where the general principles he followed were applied with different ideals of ways and means. Men of various nationalities, different tastes, different methods, and different individual temperaments, carried out similar ideas in quite other ways. All, however, clearly brought before us the importance of attending to the relation of the parts of the book to each other, leading to unity in design. This has sometimes led to the production of books with type, pictures, decorations, end papers, covers, the make-up in general, designed or selected by one person. There are many ways of doing the thing, each way allowing individual expression. Happily, we are not tied to one formula.

Morris is provocative. In the spirit of the present day, you can hardly pick up a book by him without being led to ponder on this, that, or the other detail. This, for instance: that art is of its time, that we have our own period to express in its finest aspect, a matter already stressed in these pages. Another point is that good books are not only the expensive, or large, or privately printed ones. A book is not primarily a museum piece. If it is too bulky to handle with any

TRINITY-SUNDAY. THE COLLECT.

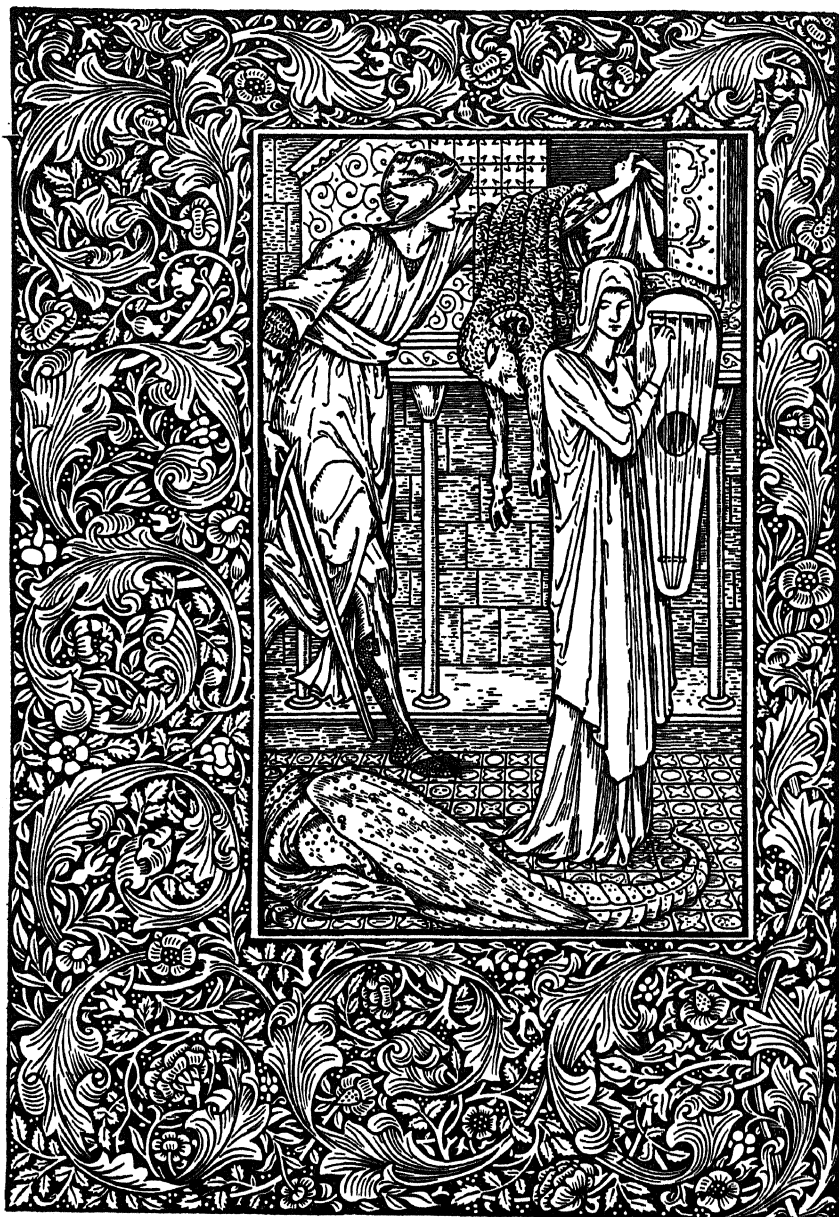


ALMIGHTY and everlasting God, who hast given unto us thy servants grace, by the confession of a true faith, to acknowledge the glory of the eternal Trinity, and in the power of the Divine Majesty to worship the Unity: We beseech thee that thou wouldest keep us stedfast in this faith, and evermore defend us from all adversities, who livest and reignest, one God, world without end. Amen.

FOR THE EPISTLE. Rev. iv. 1.



AFTER this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter. And immediately I was in the spirit; and, behold, a throne was set in heaven, and one sat on the throne. And he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald. And round about the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold. And out of the throne proceeded lightnings and thunders and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God. And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind. And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle. And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come. And when those beasts give glory and honour and thanks to him that sat on the throne, who liveth for ever and ever, the four



Morris: The Life and Death of Jason, Kelmscott Press, 1895; frontispiece by Sir Edward Burne-Jones (reduced)

comfort, if the type strains the eye because it is too small or too crowded or involved or eccentric in design, if the illustrations or decorations overload the page, the book departs to that extent from the path of fitness and the everlasting virtue of appropriateness. We want a book, not a piece of decorative furniture. Finally there is the theory regarding the supposed necessity for judging a book by looking at two opposite pages. A well-known critic, scoffing at the idea, said it was ridiculous to be expected to stare at a book thus opened and admire its beauties and study its balanced arrangement when the purpose of the book was to be read. Of course that is true, but it is not the whole of the matter. Suppose the two opposite pages are so badly planned, or a plate opposite a page of text is so out of joint with the latter, that your eye and attention are forcibly drawn away from the text. Arrangement of the parts of the book should be good so unobtrusively that, if anything, it aids you to concentrate on your reading. If becoming or tasteful dress or good manners should be a matter of course, not thrust upon one's notice, is it not quite the same with regard to the design or decoration of a book? As Stanley Morison points out, in his *First Principles of Typography* (1936), typographical eccentricities and pleasantries should not come between author and reader. The same may be said of illustration. The root of the trouble lies in the pronunciamientos and products of certain book designers, book lovers, and writers who have insisted on one side only of the problem. They have treated the book as an object of decoration, losing sight of its primary purpose. Such a course will naturally arouse opposition.

Since the time of Morris there has been much private-press printing in England, much striving for the perfect book. The result has often been good and interesting, and sometimes precious or even puerile. The glamor of the private press, the awe before the limited edition, the respect for the small shop and the hand press, and all the rest of the paraphernalia of this hobby, which may even descend to aesthetic bunk — all this should never stand between us and sober judgment. It is just a little irritating, for example, to be asked to admire a

nically printed and otherwise pleasing little book illustrated by a young lady artist, no matter of what sex, with totally inconsequential drawings. The intention here is not to condemn individual cases, but to arouse discussion, objections even, and at all events critical examination of books.

Among notable workers in the cause in England were Charles Ricketts and C. H. Shannon. They were identified with such publications as the *Pageant* (1896-97), in which the illustrations were partly in half tone, for which they may or may not have been responsible. After all, such quasi-propagandist periodicals (the *Pageant*, the *Dial*, the *Yellow Book*, or *Pan* in Germany) were not unlikely to have to submit to varying influences and needs, and cannot always be judged as a unit of consistent endeavor and accomplishment in each case. Ricketts and Shannon for a while managed the *Dial*. They both, as well as T. Sturge Moore and Lucien Pissarro, cut designs on wood for this periodical, which was followed by the Vale Press. From the latter were issued Marlowe's *Hero and Leander* (Ballantyne Press, 1894), with wood engravings by Ricketts and Shannon; the *Poems* of Keats, with title and initials by Ricketts; and the *Parables* (Hason & Ricketts, 1903), illustrated by Ricketts. Pissarro established the Eragny Press, printing a number of lovely little books, as Campbell Dodgson calls them, illustrated with his own designs on wood, some in black and white, some in color. Among them are Rust's *Queen of the Fishes* (1894) and Perrault's *Peau d'âne*. Of the nineties also was Walter Crane's *Renascence* (Chiswick Press, 1891); Crane, whom we shall meet as an illustrator of children's books in color, here appears in black and white.

. In these same nineties, into the midst of late Victorianism, the Morris movement with its archaizing tendency, the vogue of pen work in somewhat traditional British style, and the rise of the half tone, came the art of Aubrey Beardsley, with an exotic flavor, entirely personal and away from the general artistic spirit of the day. He was a master of decorative outline, using the line in combination with ungraded masses of black; exasperatingly clever, with a vein of de-



Malory: The Birth, Life, and Acts of King Arthur, New York, E. P. Dutton & Co., 1893-94; illustration by Aubrey Beardsley (reduced)

cadence, a strange *fin-de-siècle* figure. Some of his earlier work was done for the *Yellow Book* and the *Savoy*, and he illustrated several books, some of which seem to fit his style better than others. So, Pope's *Rape of the Lock* (which he embroidered, to use his own phrase) and Ben Jonson's *Volpone* may be found more in accord with his peculiar artistic temperament than the famous *The Birth, Life, and Acts of King Arthur* (1893-94) of Sir Thomas Malory.

Reviewing all these impulses, accomplishments, processes, and techniques, we have repeatedly approached the present century and at times stepped into it. In the final chapter we shall be moving entirely in our own period, with its various and often conflicting ideals and aims, its increased technical possibilities of picture printing, its frequent use of color. Meanwhile, before that end is reached, the development of color printing in the later years of the nineteenth century, closely connected with children's books, will be considered.

CHAPTER X

COLOR WORK AND CHILDREN'S BOOKS



IN THE PRECEDING CHAPTERS COLOR has made its appearance sporadically. We have seen hand coloring in the fifteenth century and later, early attempts at color printing, color printing from copperplates in the eighteenth century, the color aquatints of the early nineteenth century, and the later use of color printing in lithography. Color printing covers a wide field, and its use was a natural development. Humanity has ever liked to get as close as possible to imitation of nature.

The place of color in books has been often discussed. It has been argued that color, especially in complete effect, instead of only flat tints, clashes with the linear character of the type page. This view, on the other hand, has been criticized as hampering possibilities of expression and effect, as setting up unnecessary limits, and what not. Possibilities in argument are as numerous as the different ways in which color can be applied. The fact remains that color has been much used in book illustration and has met favor. Here, as in black and white, it is after all a question of good work versus bad. A tremendous amount of poor work in color has been turned out, as in uncolored illustration.

The nineteenth century saw the first energetic exploitation of the possibilities of picture printing in color. Handcoloring also continued to be employed for half the period, in aquatint, line engraving, lithography, and wood engraving.

In the early years of the century there was one exceptional case, one exceptional genius. That was William Blake, whom we have already seen engraving on copper and wood. For his books in color,

such as *Songs of Innocence* (1789) and *Songs of Experience* (1794) in which pictures and text were by himself, his usual method was to draw his design on the plate with an acid-resisting composition which protected the drawn-on portions when the plate was subjected to the action of acid. The latter ate only into those portions of the plate not drawn upon, thus producing a relief plate for printing. The color was partly printed, partly applied by hand. This strange visionary genius, artist and poet, stood aloof from the art of his day, so different in its ideals and purpose.

Wood engraving was joined to color printing as early as 1822, when William Savage, in his book *Decorative Printing*, made noteworthy attempts in this field. Later came Knight, the publisher, whose *Old England* (1845) showed pretentious ambition rather than real achievement. George C. Leighton was the first to grasp the possibilities of color work in illustrated journalism. His Christmas picture by Sir John Gilbert, published in the *Illustrated London News* in December, 1855, was the first color print used in a weekly journal. The process was described as "tone plates etched by a modification of the aquatint method adapted to surface printing." Such wood-engraved supplements appeared in this periodical until 1880, when chromolithography was adopted. One of the best of Leighton's productions was George Barnard's *Theory and Practice of Landscape Painting in Water Colours* (1855).

Still others produced wood-block color printing in those earlier days, even the Dalziels, whose *Odes and Sonnets* (1859) has a giddy title page, and illustrations by Birket Foster. In *Parables of Our Lord* (1847) and *Book of Ruth* (1850), decorated by H. Noel Humphreys, there appears again the imitation of illuminated manuscripts, and the result is again Victorian archaizing.

Most noted of all who printed in color from wood blocks was Edmund Evans. The fame of his Racquet Court Press rests on books — "toy books" they have been called — illustrated by Walter Crane, Randolph Caldecott, and Kate Greenaway which form a delightful chapter in the annals of nineteenth-century book illustration. By the

Evans process a photograph of the original drawing was printed on the block and engraved. Transfer proofs were pulled and laid face down on the color blocks, the wet ink transferring. Each such block was then engraved for the portion of the design bearing the color to be printed from that block. Later on, as in Crane's *Baby's Own Aesop*, the outline drawing was reproduced by photo-process for the key block, but the colors were still printed from wood blocks. Evans, praised for his careful registry—the printing of each color in its proper place, without overlapping—was skillful in attaining color effect with a small number of printings. He made pretty close reproductions, even though the originals may sometimes have been more delicate. In Spielmann's book on Kate Greenaway may be studied a reproduction by Evans side by side with a modern photomechanical reproduction of the original drawing.¹ Evans struck his stride with such books as Kate Greenaway's *Language of Flowers*, *Marigold Garden*, and *Under the Window* (1878); Walter Crane's *The Baby's Opera* (1877) and *Baby's Own Aesop* (1887); and Randolph Caldecott's *Collection of Pictures and Songs* and *Panjandrum Picture Book*. In the last two the pictures are partly in color, partly not, the uncolored ones in the *Collection of Pictures* being printed in brown.

Crane had a certain constraint in manner, a decorative pose, which is less apparent in the borders to the music in *The Baby's Opera* than in the larger illustrations in this and in *Baby's Own Aesop*. In the last the lettering is done by hand, not in type, and it alternates with pictures in a rather patchy effect. The strictly decorative character of Crane's drawings is in strong contrast to the rollicking jollity of the pictures of outdoors which Caldecott presented. Caldecott, who illustrated *Gilpin's Ride*, Goldsmith, and Irving, responded to various British interests and sentiments of late eighteenth- and early nineteenth-century environment. Also, in him we feel again the English tradition of the comic strain in illustration. In the case of Kate Greenaway, it was her ingenuous charm that brought her a deserved vogue. We are told that when the original drawings for *Under the*

1. M. H. Spielmann and G. S. Layard, *Kate Greenaway* (London, 1905), p. 64.

Window were exhibited, Ruskin poured out his exuberant vocabulary in their praise, and Austin Dobson wrote of her presentation of "clear-eyed, happy-hearted childhood." The appreciation of her work spread to France, where the *Temps* spoke of her unrivaled felicity in interpreting infancy and childhood. After which we can delight in her attractions without being blind to her limitations.

The work of these three artists fills a particular niche in the records of British book illustration. It has an appeal of its own that need not always be severely scrutinized on the score of harmony in the book. Take Greenaway's *Under the Window*, for example. Were the drawings considered in relation to the type? We are not likely to think much of that when we submit to their spirit. At all events, they fit nicely into the book, prettily aided by the color of the subdued brownish printing ink used for the type. Caldecott, Crane, and Greenaway, some one wrote, "worked with an eye to the possibilities of reproduction." That is the only way to work in illustrating. There is no use in drawing without any consideration of the difficulties and problems of the reproductive process, and then blaming the engraver for insufficient results. The manner of reproduction is part of the job of the illustrator, who should thoroughly understand the process by which his drawing is to be printed; — all the more if he works in color. What Pennell wrote of Arthur Rackham is well to the point: "He is absolutely sure of what colors he has to use, so that they will reproduce, and works with the photo-engraver and printer."

To get a strong contrast to this color work that we have been considering — and contrasts are ever good to throw facts and variations into relief — have a look at albums by Hokusai and other Japanese artists, albums of pictures, with no text save that which appears within the borders of the pictures. Also produced by printing from wood blocks, these exotic products are a demonstration of an entirely different handling brought about by an entirely different point of view, tradition, and purpose. And then, as an example of more recent color work from the wood block in England, by an artist of French origin, see Verhaeren's *Les Petits Vieux* (1901), illustrated by Lucien Pissarro,



You are going out to tea to-day,
 So mind how you behave ;
 Let all accounts I have of you
 Be pleasant ones, I crave.

Don't spill your tea, or gnaw your bread,
 And don't tease one another ;
 And Tommy mustn't talk too much,
 Or quarrel with his brother.

Say "If you please," and "Thank you, Nurse ;"
 Come home at eight o'clock ;
 And, Fanny, pray be careful that
 You do not tear your frock.

Now, mind your manners, children five,
 Attend to what I say ;
 And then, perhaps, I'll let you go
 Again another day.

whose skillful printing in colors and gold was later exemplified in Judith Gautier's *Album de poèmes tirées du Livre de jade* (1911).

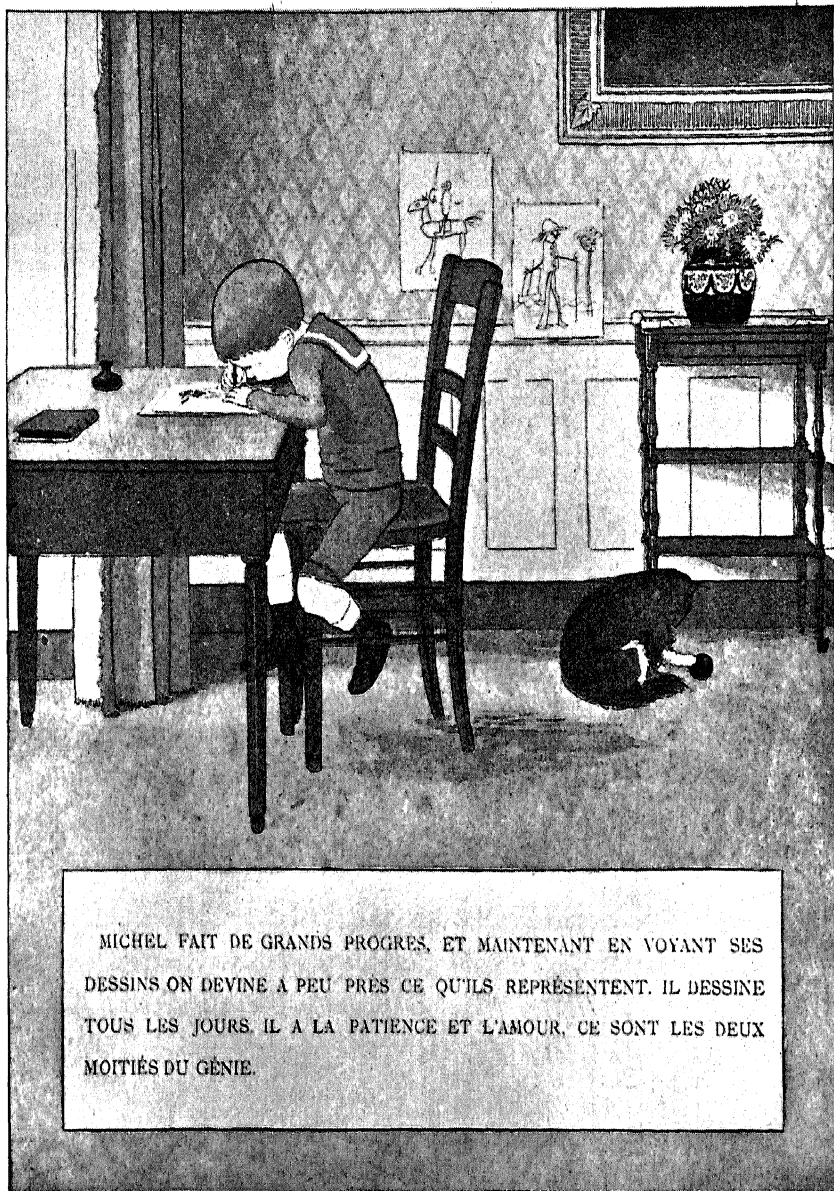
Pissarro brings us to France. With the later work of Evans we found the photomechanical processes coming into use. In the course of experimenting with processes based on the initial action of the camera, in the eighties, as we have seen, photogravure and the gelatine process (*Lichtdruck*, collotype) became the vehicles for pictorial decoration of books of more pretension and higher cost, artistocrats and would-be aristocrats. An example of such elaborate, finished illustration is Uzanne's *Son altesse la femme* (1885), illustrated by Gerver, Kratke, Lynch, Moreau, Rops, with a somewhat heavy air of richness and lightness combined. Another is the later *Scènes de la vie de bohème* (1902), by Murger, with designs by Charles Léandre, etched in colors by Eugène Decisy. There is in these books, in process and intent, a certain kinship with the books illustrated in black-and-white etching at about the same time, but they are further away from the type, lacking linear quality in their full pictorial effect. One feels this even more in such a folio as *Une Femme de qualité* (1899-1900), written and illustrated by Maurice Leloir. In the copy of this book in the Spencer Collection of the New York Public Library the color reproductions of Leloir's water colors are accompanied by the originals, so that the two may be compared. Of course these are complete paintings and not decorative illustrations fitted to the book.

Beside such an example of paintings reproduced and issued in book form one may place the charmingly simple and summary effect of the flat tones of Boutet de Monvel's drawings for Anatole France's *Filles et garçons* (1915). These drawings, of a racial flavor and style, emphasize the fact that there are degrees in the possible suitability or unsuitability of color work to book decoration. One is likely to feel that these outlines and flat color tints fit better into their place in the book than do such fully realized pictures as those by Leloir and others. Besides, Boutet de Monvel's illustrations in this book are partly in black and white. The method of outlines and flat tints is, of course, not a fixed recipe, but is greatly variable under the impress of per-

sonal expression, as shown, for example, in Henri Rivière's *Les Trente-six Vues de la Tour Eiffel* (1888-1902). Obviously inspired by Hokusai's famous *Thirty-six Views of Fuji-Yama*, this book remains French with a Japanese flavor, rather than Japanese with a French accent. The tones of the drawings are quiet and subdued, and the text is drawn, so that the parts of the page hang together. A gayer application of the flat-tint principle is seen in the work of later men such as Guy Arnoux. This appears particularly in books for children. It is an amusing possibility sometimes to find in such books a faint flavor of the *Images d'Épinal*, those French wood-engraved counterparts, in a measure, of the American Currier & Ives lithographs.

Further variations in this use of flat tints appear in various countries. In Germany and Austria there are *Rolands Knappen* (Vienna, 1898), by J. K. A. Musaeus, illustrated by H. Lefler and Josef Urban (who later turned to the service of the stage in the United States), and the same author's *Bücher der Chronika der drei Schwestern* (Berlin, 1900), illustrated by the same artists, partly in color, partly in black and white. So in the latter book, again, may be compared colored pictures and uncolored ones in their effect in the decoration of the volume. Lefler similarly illustrated, with line drawings and flat tints of color, H. C. Andersen's *Die Prinzessin und der Schweinehirt* (1897). Still another personal handling of the flat-tint method appears in the Scandinavian Carl O. Larsson's *Et Hem* (1899), scenes in the life of his native land, with color plates and uncolored smaller illustrations. Since such measured application of color is farther away from imitation than more realistic and complete coloring, and approaches nearer to the symbolism of the pure line, it would seem to come closer to a perfect harmony with the formality of type.

Full realism in color became more easily possible with the improvement of the half-tone process. That brought a rush for color printing, a veritable riot of production, and cheap production, too. It is not so very many years ago that reputable magazines solemnly announced color illustrations which turned out to be black-and-white half tones with touches of red in various shades.



MICHEL FAIT DE GRANDS PROGRES, ET MAINTENANT EN VOYANT SES
DESSINS ON DEVINE A PEU PRES CE QU'ILS REPRESENTENT. IL DESSINE
TOUS LES JOURS. IL A LA PATIENCE ET L'AMOUR, CE SONT LES DEUX
MOITIÉS DU GÉNIE.

*France: Filles et Garçons, Paris, Hachette, 1915; illustration in color by Boutet
de Monvel (reduced)*

Some of the most prominent illustrators of the past forty years have gone in for illustration in full color, notably two of the best-known British artists, both with a streak of whimsicality in their work: Edmund Dulac (Shakespeare's *Tempest*, 1908; *Princess Badoura*, 1913) and Arthur Rackham (*Mother Goose*, 1913). In his pictures for Poe's *Tales of Mystery and Imagination* Rackham seems still whimsical rather than gruesome; he does not seem much moved, by his subjects, out of his usual manner. His drawings for *Midsummer Night's Dream*, Walton's *Angler* (1931), and *The Night before Christmas* (1931) are not all in color; the black-and-white ones contrast with the others even more than in the books such as those mentioned before in which the coloring is less fully carried out. Thus the question "color or no color" is brought forward even more strongly.

In the United States two men were particularly identified with color illustration: Howard Pyle and Maxfield Parrish. One of Pyle's earlier color productions, the *One Hoss Shay* of Oliver Wendell Holmes (1905), marks his transition from uncolored line drawings to painted illustrations in color. The illustrations are line drawings with color washes. But in the main he and his pupils turned out illustrations that were really color reproductions of paintings. The work of Parrish, in which the decorative intent is always evident, may be said to stand between this school of chromatic realism and the flat-tinters. It has not completeness of color, yet the tints are richer and more pulsating than the flat washes of Boutet de Monvel, Caldecott, or the American Edward Penfield. Parrish presented the *Arabian Nights* (1912) and other subjects with a point of view and an expression that has something aloof in its formalism. In covers for Collier's, and in some posters, he adapted himself to a somewhat different vein, but he remained essentially himself. Likewise decorative, in his delineation of buildings and landscape, was Jules Guerin, as in his pictures for *The Near East* (1913), by Robert Hichens, in which the color is on a subdued note, a minor key.

The appeal of color would seem to be naturally strong in the case

of the child. Perhaps the matter is debatable. Is the average child as much allured by black-and-white comics, for instance, as by the Sunday colored comic supplements? The same question obviously arises with regard to children's books. Yet it must be remembered that those of an older generation were brought up on literature with illustrations most often uncolored. The best juveniles of those days were thus illustrated by artists such as Tenniel, Richter, Speckter, Grisct, etc. What coloring there was, was apt to be elementary if not crude. How did children get along then? Did they miss enough to be pitied? Do all children today turn from uncolored pictures?

There are a number of writings on children's books in general, and children's preferences have already been made the subject of study at the Western Reserve University. As a contribution to the general question of illustration for children, here are a few significant sentences from a stimulating article on "The Child and the Artist," in the Times Literary Supplement (London), November 23, 1933: "The unfortunate illustrator of children's books; there seems to be no standard to guide him. It is a well established habit of illustrators to give every animal and figure a soft and kittenish charm, on the hypothesis that the qualities in children which appeal to adults will appeal to children in everything else. It is also assumed that children like bright colors; but pupils of the infant classes in schools make abstract patterns, and color them with extraordinary subtlety. As to the more general effect of pictures on children, it is equally difficult to find any certainties. The pictures in 'Struwelpeter' may seem either terrifying or exquisitely funny. In practice these difficulties go unnoticed, for children have their books and pictures chosen for them by their parents. The great majority of children's books are reflections of an entirely adult sentiment about infancy. The older illustrations were much more objective, and seldom expressed the prevailing sentiment about childhood." So much for the general question of illustrations for children's books—or so little, if you wish; one may imagine a lively debate on this topic between parents, teachers, and children's librarians.



The Arabian Nights, New York, Charles Scribner's Sons, 1912; color plate by
Maxfield Parrish (reduced)

Whatever we may think about it, children's books are today illustrated overwhelmingly in color. The better and the best may be chosen for consideration, leaving aside much which is placed before the child. We have had a look at the work of Crane, Greenaway, Boutet de Monvel, Rackham, Parrish, with much variety of personal expression against the background of influence of environment. As we pass from last week, so to speak, to yesterday and today, the swarm of color books for juveniles increases. Some books are mentioned here; more may easily be found to suit the taste of each individual observer. Indeed, they are sure to be. And how much of it all, in the rush of to-morrow's production, will already seem "dated"?

For Russia take, by way of example, Pushkin's *Golden Cock* (1907) or *Volga Byliny*, both illustrated by Bilibin, or investigate Russia's production in the present era of government experiment. For Czechoslovakia see *Folk Songs of Bohemia* (1925) or J. Sladek's *Skřivanci písně*, both illustrated by Fischerová-Kvéchová, or *Kytice z lidového básnictva naším dětem*, by František Bartoš, illustrated by Adolf Kašpar. For Poland, there is K. Makuszyński's *Moje Zabawki* (1926?), illustrated by Irena Pokrzywincka. Notable French books are *Lafayette*, illustrated by Edy Legrand; *Livre des enfants* and *La Boîte à joujoux* (1926), both illustrated by André Hellé. In Germany, see Elsa Eisgruber's *Spin Top Spin and Rosemary and Thyme* (1929), in which case it is instructive to compare the German and English editions, and *Kabaeuschens Traumreise*, illustrated by L. Kozma; for Scandinavia, see Andersen's *Fairy Tales* (London, 1924), illustrated by Kay Nielsen; for Italy, *L'Albero del sogno*, illustrated by A. Cosmati, partly in black and white. Other children's books are Jacques Dorey's *Three and the Moon* (New York, 1929) and Aesop's *Fables*, illustrated by Boris Artzybasheff with a strongly decorative flavor; Oscar Wilde's *Birthday of the Infanta*, illustrated by Pamela Bianco; *Little Black Stories for Little White Children* (1929), by Blaise Cendrars; Wanda Gág's *Millions of Cats* and *Tales from Grimm* (1936); Rachel Field's *Hitty* (1929), illustrated by Dorothy Lathrop; *Mother Goose*, with Willy Pogany's illustrations; Susan

Smith's *Tranquilina's Paradise* (1930), illustrated by the American Thomas Handforth. Be it noted that some of these are English versions of foreign books, published in the United States.

Even these few titles stand for a wide variety in intent, style, and technique. Realism, decorativeness, leaning towards modernism, toying with the primitive or the ingenuous, all this and more is found in these various attempts to meet the problem of the children's book. Even the school copybook is in mind in certain German and other books in which the text wanders between the pictures in facsimile of childish writing. Color is variously applied. Cosmati, for example, illustrated *L'Albero del sogno* in flat tints of blue and gold, fairly unobtrusive, as well as in black and white. This combination of colored and uncolored pictures in the same book is met with ever and again, as is the flat tint in places of full color effect. The flat tint is applied in widely varying racial and individual ways.

To see how the individual artist responds to the writings of some frequently illustrated author, compare various editions of Andersen's *Fairy Tales*. Many illustrators have tried their hands at them, among them Tegner, Richter, Rackham, Dulac, Kay Nielsen, Lefler and Urban, V. Pedersen, Harry Clarke, Raverat, and most recently Rex Whistler and Wanda Gág. Whistler, for example, makes a sprightly attempt to catch the spirit of an earlier day, with a not-too-evident quality of factitiousness.

Here, as in the illustration of adult literature, or in the broad field of art in general, artistic individuality, or idiosyncrasy, or the push of competition, may produce the urge to be different. We may be thankful if that aim does not result in difference for its own sake. People are so inclined to be leniently receptive to what is different, if only because of the fear of being thought to have a leaning towards what is elegantly termed "old hat."

At the end, the question remains: How far is the grownup's decision as to what the child wants based on his own likes rather than on what he knows about the likings of children? It is not easy, when looking at juvenile books, to free one's mind from the adult attitude.



HOT cross buns!
Hot cross buns!
One a penny, two a penny.
Hot cross buns!

If you have no daughters,
Give them to your sons;
One a penny, two a penny,
Hot cross buns!

*Nursery Rhymes, London, T. C. & E. C. Jack, 1919; illustration by
Lovat Fraser (reduced)*

When we reach such delightful books as Lovat Fraser's *Nursery Rhymes* (1919) or the *A. B. C. Book* (1923) of C. B. Falls, we hesitate to say whether their fullest appeal is to the adult or the child, whether we are dealing with books for children or for their elders.

So we leave the topic of children's books and return to color work in any books. Today, color printing has become quite rampant, since color reproduction has become comparatively easy. The total result, if we limit ourselves to the best, emphasizes again the wide sweep of meaning that is covered by the term color printing, the differences, strong or subtle, shown in its use by various artists. More than ever does this appear in the twentieth century, into which we step fully in the next chapter.

CHAPTER XI

THE TWENTIETH CENTURY



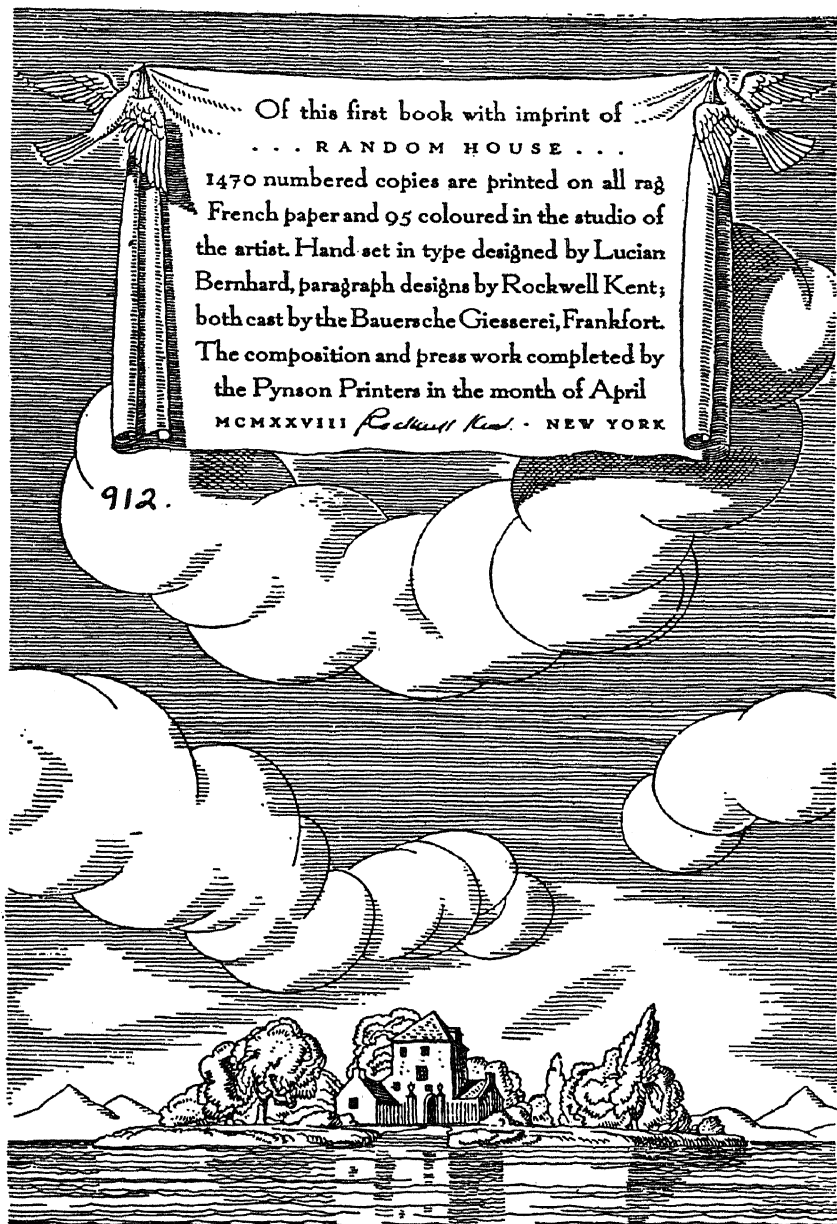
EARLIER CHAPTERS HAVE OCCASIONALLY taken us into our own period, mainly in connection with the work of artists whose activity crossed the border line of 1900. Generally, these carried with them the spirit of the 1890's; they represented the ebb tide of nineteenth-century ideals. To the generation of today even the first decade of the present century may seem already far off, but in that decade, and earlier, there was the foreshadowing of a new era, in the work of men who, while beginning just before the turn of the century, belong quite to our own time.

Up to this point, each period of illustration discussed has been marked in the main by a certain uniformity in aim, point of view, and technique. With the present century there has come great diversity in the aspect of the illustrated book. No one medium of reproduction holds absolute precedence. No one ideal or theory is predominant. The unrest of the time is reflected by the illustrators. A fresh air, though not always a balmy one, is blowing over the scene. There are abandonment or modification of tenets, argumentation about theories, a catholicity sometimes unthinking. These differences of opinion are no doubt having a salutary effect, by keying up the producers of the book to more thoughtful production.

Interest in the subject has called forth important exhibitions, following that at the "Bugra" exhibition at Leipzig in 1914. Noteworthy in America were those held at the New York Public Library in 1919 (*Illustrated Books of Five Centuries*), at the Grolier Club in 1921 (*One Hundred Illustrated Books, 1472-1896*), at the Metropolitan Museum, New York, in 1924 (*An Exhibition of the Arts of the*

Book), and at the American Institute of Graphic Arts, New York, in 1924 (*The Harmonious Book-Page*). The American Institute of Graphic Arts holds an annual exhibition of fifty selected books of the year printed in the United States, which is sent to various parts of the country. A similar exhibition of well designed and printed books is arranged each year in England. There has also come into being an international exhibition, the Salon International du Livre d'Art, held in Leipzig in 1927 and in Paris in 1931. This is of obvious value for comparing tendencies and ideals in various countries, and as an index of general trend. In the words of a reviewer in the *London Times* of June 25, 1931, "the different approach to the art of illustration in different countries is not merely a matter of technical difference, but a difference in the whole conception of the relation of pictorial art to literature, depending on psychological differences in the races concerned."

An important quality of today's illustration, already hinted at in the present book, is derived from the fact that the unity throughout the page found in some of the illuminated manuscripts and earlier printed books is due to the method of production rather than to artistic intention. In our time, with greatly enlarged possibilities of reproduction, there has come quite intentional aim at harmony, conscious effort taking the place of a more natural procedure. So we have today some illustrations "designed in terms of a past necessity," and others in which full use is made of the variety and freedom offered by the various reproductive processes, old and new — etching, aquatint, line engraving, wood engraving, lithography, and the photo-mechanical processes. The great variety of media used by artists is a significant feature in today's production. It brings up the old question as to the suitability of a given process for a given book. As an English reviewer notes, "Bold woodcuts stencilled with bright colors on a large page need stronger support than can be furnished by a quiet old face in readable eleven-point. A dry-point or delicate lithograph demands a face so finely drawn as to lose human simplicity." With this statement you may easily find disagreement.



Voltaire: *Candide*, New York, Random House, 1928; decoration by
Rockwell Kent (reduced)

We are led likewise to the interesting question of the possibilities of coöperation between the necessarily formal design of the type and the more unrestricted delivery of the art of drawing under the influence of modern ideas. Argument is well under way on this point. Some will agree with Rodenberg,¹ who sees in impressionistic illustration a loss of the book's artistic unity, increasing the discrepancy which he finds between lithography and etching and the page of type. He deplores the renewed use of plates with blank backs interrupting the continuity of the book, but admits that the new movement in art has brought about a new manner of giving the text a pictorial accompaniment. On the other hand, Robert Josephy, designer of books, is all for the artist: "The gentlemen of my own profession have exalted the artists whose work 'goes well with type,' and if there is anything that will kill the life in a drawing it is a deliberate effort to this end. Starting with a laudable desire to get away from the half-tone-made-from-an-oil-painting, we have fostered a rigid style of pen drawing on the one hand, and revived the woodcut tradition on the other. Neither of these media is actually in exact harmony with the line produced by modern matrix-making methods, and this blessed union is therefore seldom attained, but the effort to attain it has helped to inhibit the freedom of American and English illustration at a time when the natural movement in art has been toward a freer line and less literal statement. The artist's style should be a free expression of his ideas and spirit and personality. What business, then, has the typographer to say that his drawings may be good but they 'don't fit into a book'? If they can be reproduced, it is his job to *make* a good book with them."²

This comment reminds us that the pendulum always swings back as far in the opposite direction. Absolute insistence on harmony to the exclusion of everything else was bound to produce excess in the opposite one-sidedness. And we begin to look for the golden mean. Turn, for example, to the *Linotype News* of April 1934, where Bruce

1. In *Handbuch der Bibliothekswissenschaft* (Leipzig, 1931).

2. *News-Letter of the American Institute of Graphic Arts*, No. 34 (March 1934).



UPON THE ROOF GARDEN, IN
THE HEAT OF SUMMER, TEA OR
SUPPER MAY BE ENJOYED AMID
THE COOLING BREEZES FROM
THE EAST AND SOUTH

*The Ritz-Carlton Hotel of New York, 1919; wood engraving by
J. J. A. Murphy (reduced)*

Rogers is quoted: "I don't particularly care for so-called 'originality' in books. Little touches of the designer's personality are bound to creep in, but books should primarily embody the quality of the text, the *author's* personality if possible; and not be merely a medium for the printer's self-expression. I suppose my favorite books are those which best retain the flavor of the author's text." If that is true with regard to the design and printing of a book, does it not seem equally applicable to the illustration? And if it is the printer's business to make the drawings fit the book, is it not also the artist's affair to adapt his drawings to the purpose? Does the rule not work both ways? After all, the illustrator is illustrating a book. May one cite Holbein and Menzel again, as examples?

It is true that sometimes publishers, anxious to climb aboard the band wagon, have made a gesture towards good book design with peculiar results. When the Rosa brothers were asked to do head pieces and the like for a well-known woman's magazine, they knew what they were to do and how to do it. But their little drawings were set—one cannot say fitted—into an incongruous page with the appearance of a delightfully designed bit of furniture stuck into a parlor furnished in approved "genteel" style. And there was that well-known illustrator engaged by a firm halfway across the continent, who not only gave him no chance to see the style of type to be used, but simply sliced a piece off a drawing if it seemed expedient to them to do so.

In today's illustration there is so much striving for novelty that the intention at times becomes too evident. Also, in the present trend toward conscious self-expression, an artist's "reaction" to the author's text may be nothing but a purely technical, not a mental, one. As Wilson Follett puts it, expressionism may become "an aesthetic formula for expressing nothing but the instinct to express." At best, we may get the artist's personal expression, with little or no relation to the author, not to speak of the book. The really worth-while is rather in the minority. That was shown when, some years ago, the best American illustrated books of the twelvemonth were to be chosen

for exhibition. Out of about one hundred and sixty-five submitted, only twenty-one were passed, and some of those in a spirit of leniency. A few years later the experiment was repeated, with even a smaller proportion chosen.

It is significant that the modern movement in book-making, at its best, is not directed altogether toward the expensive book, the limited edition, the private-press affair, but also to some extent toward the trade book. The latter should be a good job, pleasing to eye and touch, with neither poor work nor preciousness to distract the reader from his main purpose. For the trade book, with which the great majority both of readers and book producers are mainly concerned, this is the age of the photomechanical processes. The photo processes are here; taste and discrimination will use them to the best advantage and with the finest results.

For the proof of the pudding we may now turn to some specific instances of the application of principles of art and book design in individual cases and in various media.

The line persists.³ The pen is still used, likewise the crayon, for its quivering, grainy line. In each medium book illustration has been drawn away from painting, wash drawing, and the half tone. In the United States, for instance, there is a group of pen-and-ink artists, as there was in the 1880's. There are the late John Wolcott Adams (F. E. Dayton's *Steamboat Days*, 1925) and J. C. Coll, Walter Jack Duncan (Christopher Morley's *Romany Stain*, 1926), G. Wright (F. Hopkinson Smith's *Felix O'Day*, 1915), Wallace Morgan (Julian Street's *Abroad at Home* and *American Adventures*, 1917), and Kerr Eby (*Le Premier Livre*, by Méras, 1915). The late Frederick Richardson illustrated Frank Stockton's *Queen's Museum* (1906) with plates in full color as well as delicate pen-and-ink drawings in the text, and the *Winston Readers* (1918-1926). The last item takes us again into the field of the school book, on the history of which in the United States a chapter might easily be written.

3. This tendency in printing circles was indicated in an article, "Along These Lines," in the *American Printer*, August 1923.

In the hands of the newer men, crayon and other means of getting a rich effect are used with less linear definiteness, less precision, more sweep. Examples of this kind of work are Flaubert's *Salammbô* (1930), illustrated by Alexander King (who illustrated also *Gulliver* and *The Emperor Jones*), and Handy's *Blues* (1926), with drawings by Covarrubias. The last-named artist's designs for Maran's *Batoula* (New York: Limited Editions Club, 1932) are mainly in outline, with a few color plates. From this combination one gets an idea of the "rich haunting color" and the "sensitive misdirection of line" with which Frank Crowninshield credits this artist. Covarrubias also illustrated a reissue of Captain Canot's old book on the slave trade; the choice of this clever artist for this particular book is perhaps debatable. Special emphasis is given to this question of the selection of an artist for a given task when the same book is issued in different editions illustrated by different artists — say Dostoyevsky's *Brothers Karamazov*, illustrated by Boardman Robinson (New York: Random House; designed by Josephy) and by Alexander King (New York: Limited Editions Club; printed by Updike). The illustrator was an able artist in each case, with interesting results, yet one wonders a bit whether, particularly in the second case, there is not more of the artist than of Dostoyevsky; whether there is really anything added to the story.

Variety in medium used, as occasion or mood demands, is not infrequently found in the work of the same artist. C. B. Falls, for instance, generally uses color, as in his picture book, the *A. B. C. Book* (1923), in which the color is applied in flat tints with a poster quality, and the lettering is drawn, not set in type. But his illustrations for Theodore Dreiser's *Color of a Great City* (1923) are in line, printed in brown ink. Note also Vojtech Preissig, who has since gone back to his native Czechoslovakia, and whose illustrations for Whitman's *Salut au monde* (Random House, 1930) are partly in color, the type being also designed by him. His work in *Aucassin et Nicolette* (Limited Editions Club, 1931) is also partly in color, partly in black and white, while the drawings for his own *Barevný lept* (1925), a

treatise on etching, are in pure outline, faintly recalling the Verona 1472 edition of Valturio's *De re militari*, similarly illustrated.

Preissig leads us naturally to those who work consciously with the book page in mind. Rockwell Kent, well-developed style though he has, not only shows skill in adapting his drawings to the type page, but also adaptability to the spirit of various authors of various periods, a combination not too common. As an instructive contrast, take his Voltaire's *Candide* (Pynson Printers, 1928) and Chaucer's *Canterbury Tales* (Stratford Press, 1930), quite different in the illustrator's manner of approach, and yet both quite Kent. In some of his books, particularly those written and illustrated by himself, such as *Wilderness* (1920) and *Voyaging Southward* (1924), he used the wood block or drew with the feeling of the wood block. He is not only an illustrator in the older and more restricted sense of that term, but a designer of books, as are W. A. Dwiggins and T. M. Cleland. The last, a number of whose drawings were collected into a volume by the Pynson Printers, showed his decorative trend in the design of George S. Hellman's quarto volume on the collection of drawings formed by J. G. Cogswell (1915). Walter Dorwin Teague's "decorations and charts" in *The Lord of the Telephone Manor* (New York: The Literary Digest, 1927) mark an interesting entry into a difficult problem in printing—a job of a statistical nature, involving columns of figures and lines of quite unequal length, with large spots of white all over the page. Advertising, likewise, has gone into line drawing, and here too the design may cover pictures, decorations, and typography to form a unified whole, not an agglomeration, pieced together somehow.

Turning to individual countries, in England we note Edmund J. Sullivan as one of the most thinking of illustrators in recent years, who wrote of his art with discriminating understanding in *The Art of Illustration* (1921) and *The Line* (1923). His command of the pen line in adaptability to the printed page was noteworthy. There is austerity, severity, in his style, but he had also mental adjustment to the text. His commenting thought played around the conception of the author, notably in Carlyle's *Sartor resartus* (1898). Among his

later books are Tennyson's *Dream of Fair Women* (1899) and *Omar Khayyam* (1913).

Lovat Fraser has a place by himself, with a very personal style. His drawings, in simple, strong lines, some uncolored, some colored with flat tints, in either case go well with the heavy type, with widely spaced lines. Among the books which he decorated are *Nursery Rhymes* (1915), *Pirates* (1921), and Cotton's *Poems* (1922). His designs, in their individual style, stand out from the smooth sameness seen in much color work, and from the factitious artlessness that marks not a few children's books. A noteworthy book artist! His tints are stronger in color, less subdued, than those for instance of Boutet de Monvel or Caldecott.

Still further possibilities of difference in the application of color, in this case of full color, may be studied in the work of W. Russell Flint for the *Meditations* of Marcus Aurelius, the Song of Solomon, and the Odyssey. It is further evident that styles and intentions cannot be so easily classified when we come to an artist with the technique of E. M. Kauffer. In his *Don Quixote* (Nonesuch Press, 1930) the line is almost lost in broad strokes. The London *Times* of Feb. 5, 1931, said that here Kauffer, a poster artist, works more discreetly and keeps the picture quiet upon the page. Quiet? We shall have to call that a relative conception. The *Times* adds that "his more or less abstract shapes have an extraordinary power of suggesting a remote and visionary world," that in Burton's *Anatomy of Melancholy* (Nonesuch Press, 1925) his "fascinating illustrations did not please everybody," and that the general production of the book did not, as in the *Don Quixote*, make any "parade of tradition and gravity, but rather the reverse." It is quite possible to get almost the opposite impression, finding in the *Anatomy* drawings a quite stylized and somewhat archaic line. And then Paul Johnston, in *Biblio-Typographica*, tells us that the *Anatomy* is the first book to approach the beauty of the *Hypnerotomachia*. Why must superlatives be used in order to show appreciation? One begins to wonder how many modern books have been hailed as the great achievement.



CHAPTER II

EDITORIAL DIFFICULTIES

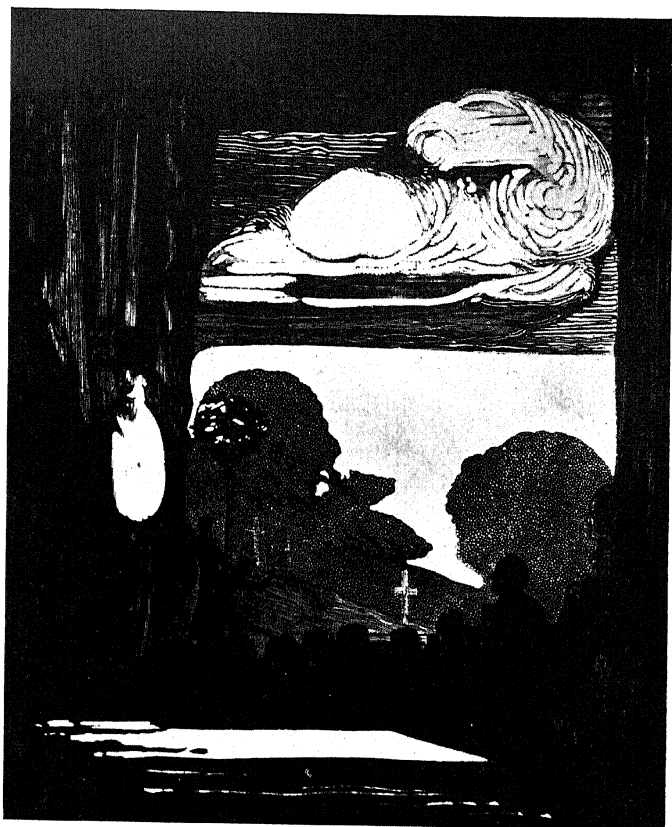
IF for a speculative man, 'whose seedfield,' in the sublime words of the Poet, 'is Time,' no conquest is important but that of new ideas, then might the arrival of Professor Teufelsdröckh's Book be marked with chalk in the Editor's calendar. It is indeed an 'extensive Volume,' of boundless, almost formless contents, a very Sea of Thought; neither calm nor clear, if you will; yet wherein the toughest pearl-diver may dive to his utmost depth, and return not only with sea-wreck but with true orients.

Directly on the first perusal, almost on the first deliberate inspection, it became apparent that here a quite new Branch of Philosophy, leading to as yet undescried ulterior results, was disclosed; farther, what seemed scarcely less interesting, a quite new human Individuality, an almost unexampled personal character, that,

The definite line appears again in the art of John Austen and Harry Clarke. Austen has illustrated such widely different books as Lefroy's *Echoes of Theocritus* (1922), Bickley's *Adventures of Harlequin* (1923), *Rogues in Porcelain* (1924), and Thackeray's *Vanity Fair* (Limited Editions Club, 1931). Harry Clarke, possessor of a very individual talent with a note of decadence, draws in closely placed, massed lines. His own personality stands out so strongly in his illustrations to Goethe's *Faust* (1925) that there is ground for questioning his response to the author, the extent to which he really gives a modern expression to the intentions of Goethe. And if you want to see how the same work may inspire different artists, compare Clarke's drawings for Poe's works with those by Manet and Doré, or his *Ancient Mariner* with that of Doré. It is evident, as has been pointed out before, that such comparison of different editions of the same book, illustrated by artists of different nationality and period, of different technique, temperament, and attitude towards the author and the printer, helps to a fuller understanding of the meaning of book illustration and its possibilities.

There are plenty of other British artists to be studied and debated. For example, Rackham and Dulac, both considered in Chapter X; Byam Shaw (*Shakespeare*); Charles Robinson. R. Anning Bell, reverting to earlier ideals yet remaining himself, is best in such fancies as *Midsummer Night's Dream*. Thomas Lowinsky decorated Sheridan's *School for Scandal* (Shakespeare Head Press, 1930) with a result that has an eighteenth-century feeling only in the externals of costume. There is an evident intention to have the illustrations go with the type, and the pale ink in which the pictures are printed makes them sink unobtrusively into the page. The *Life of Mr. Jonathan Wild* (Golden Cockerel Press),⁴ has etchings by Denis Tegetmeier, which have been described as having an eighteenth-century flavor, but with too much vivacity in the faces. In Lamb's *Dissertation upon Roast Pig*, with illustrations by Wilfred Jones, the effort to be clever gives us a bit of pseudo-*chinoiserie* in which the intention

4. *Chanticleer: A Bibliography of the Golden Cockerel Press* (1937).



*Hugo von Hofmannsthal: Der Weisse Fächer, Leipzig, Insel-Verlag, 1907;
wood engraving by Edward Gordon Craig (reduced)*

is too evident and the result too incoherent. Gray's *Elegy, Newly Created into an Illustrated Book by John Vassos*, is a collection of reproductions rather than a book, in which, to use the words of a British reviewer,⁵ the text has been reduced to insignificance. "Mr. Vassos," he says, "is described as having a 'cosmic style.' Perhaps it may be objected that the country churchyard is not the Inferno, and that it is now too late to do anything about it." So we always come back to the dispute as to the rights of the illustrator, his status with regard to the author and to the make-up of the book, and, of course, the choice of the proper artist.

The books above noted offer something like a cross-section of recent British effort. These, or other books which might just as well have been cited in their place, may seem to exemplify a certain want of generally accepted principles (lacking elsewhere also), a certain groping, in present-day production of the illustrated book. Examination of such a miscellaneous collection of books, results of present-day excursions (and some alarums) into book-making, shows the need of turning back to the search for basic principles.

After this, we may wander off to the European continent, to get some impression of what has been done there. The German E. M. Lilien is strictly linear, with a tendency to outline, as in his drawings for *Die Bücher der Bibel* (1908-1912) and the Press's guidebook to Palestine (1921), obviously decorative, with captions drawn, not printed from type. You may run across a little trade book such as Oskar Bie's *Das Deutsche Lied* (1926), with drawings, title, and binding designed by Hans Meid, the etcher, whose work on copper we meet in his series of prints illustrating *Otello* (1911) and *Don Juan* (1912), interesting accompaniments to the works which inspired them. There are furthermore Slevogt, Barlach, Otto Hettner (who writes text and draws illustrations on stone), Kuithan, Jakob Budko (Nadel's *Jahr der Juden*, Berlin, 1920), Marcus Behmer (decorative borders for *Rubaiyat*, 1907; "prolific book artist, eclectic, but remains himself," says Loubier) and Heinrich Vogeler — the group forming a

5. In the London *Times*, which so often hits the nail on the head.

most interesting mixture. Finally, there is Alfred Cossmann, whose etched plates for Gottfried Keller's *Die drei gerechten Kammacher* (1915) are tipped in, and on paper different from that of the text. These pictures are of a prim, definitely styled realism, in which you may not impossibly find a faint trace of Biedermeier recollection.

In France, Daragnès illustrated Francis Carco's *Suite espagnole* (1931) with dry points, and Pierre MacOrlan's *On Board the Morning Star* (New York, 1924) with wood-block prints, including head-and-tail-pieces, done in broad strokes, with wide white lines, going nicely with the bold type. This use by one artist of various media is significant of today's activity, as we shall see again later on.

Some Polish and Czechoslovakian artists have turned to the illustration of books, to which they transferred the characteristics which mark their separate prints. In Hungary one notes the eighteenth-century accent of Franz von Bayros, characterized as "delicate, refined and eminently decorative." Russia is naturally undergoing an artistic as well as a social and economic change. Very likely the spirit of the time is not yet settled enough to find full reflection in its art, save in the choice of subjects. Nor must we forget the foreign influence formerly felt in so much of this country's art, and the impress of which may no doubt still be traced. Monroe Wheeler asserts that "in Russia, since the Revolution, picture-books have constituted a governmental policy. The best work is characterized by a sort of childish violence, simply and decoratively expressed — Moujik temperament and French poster-technique." Possibly we may find rather an uncertain striving. At all events, it is a period of transition for illustration as well as for the country in general.

Such a condition is not so evident in Spain. A sumptuous edition of *Don Quixote* (Barcelona, 1930), illustrated by Ricardo Balaca and José Luis Pellicer, has color plates and black-and-white pictures in the text, quite in the style of fifty years ago. Indeed, they are presumably the same illustrations as those which appeared in the Barcelona edition of 1880-83. Another *Don Quixote* was printed in Barcelona in 1933, for the Limited Editions Club. The illustrations by E. C. Ricart,

soldats, donnent la sensation qu'ils abattent une étape, sans sonnerie de cuivre, sans drapeau. Les femmes passent prestement, filent droit devant elles, oiseaux rentrant au nid. Cette montée de peuple emplit toujours la rue de gaieté, même aux plus tristes jours de l'hiver, alors que la voie est bordée de talus de neige, ou que la pluie ruisselle sur le pavé. Malgré la dureté des temps, la fatigue, la monotonie du labeur, la foule ouvrière



garde, dans son ensemble, une invincible bonne humeur. Le moindre

incident fait jaillir le rire avec la parole. C'est au chômage que la tristesse s'abat, trouve et terrasse sa proie. La montée est donc une fête aux soirs d'été, et aux soirs encore clairs de l'automne, dans la dernière illumination rose du couchant, sous le ciel verdâtre. La fine et tendre lumière est partout, au sommet des hautes maisons, dans les yeux ravivés, sur les fronts gris, les chairs délicates, les mains dures. Le vol dansant des éphémères rythme les instants passagers de la vie universelle. Les hirondelles passent

L'Image: Revue Littéraire et Artistique, Ornée de Figures sur Bois, Paris, Floury, 1896-97; wood engraving by Auguste Lepère (reduced)

in a modern manner, do not seem to add much to previous conceptions of the famous knight.

Various processes are being employed today, as we have seen, and among them the wood block has entered to a considerable extent, not only for special editions, but for trade books. In the pursuit of the line, wood engraving has come back. It has always come back. Today the wood block shows again a different aspect. Formerly it served as an auxiliary means of reproduction, professional engravers translating drawings by artists into the language of the burin. Today wood-block printing has developed as an art of original design, as a "painter art." The artist engraves or cuts his designs on the block himself, so that we come into direct contact with him, we get his own touch, not a rendering by some one else. The general tendency is towards vigor and breadth, and away from delicate tones and finish. Much variety in technique and expression is seen, for the wood block is much more pliant than may appear at first sight.

France took an early part in this revival of wood engraving for illustration. Lepère, a link between the old and the new, first worked somewhat in the traditional style of reproductive engraving. Later he adopted the more modern, open-line method, with a flavor of the art of earlier centuries. We are told that he had the ambition to bring the wood block and the book together again, which led him to found *L'Image*, limited to twelve numbers. "His fancy," wrote Bénédite, "deploys in full liberty over the pages of the book, advancing familiarly into the midst of the type, fraternizing with the text, hobnobbing with his collaborator, the writer."⁶ Pichon, himself an engraver, was active in publishing books illustrated with wood engravings, among them *Le Grand Testament de F. Villon*, with illustrations and type by B. Naudin, and *Daphnis et Chloe*. Other books conceived in similar vein are Gobineau's *Scaramouche* (1922), with illustrations by Dethomas, engraved by Pichon; *Chastelaine de Vergi* (1920), with illustrations by Roubille; Renard's *Les Philippe* (1907), illustrated by Paul Colin; *Le Lépreux de la cité d'Aoste* (1922), by

6. *Art et Décoration*, January 1904.



PHILIPPE fut valet de chambre un jour et demi. En ce temps-là, sa femme nourrice lui avait trouvé une place près d'elle.

Le premier jour, on lui donna la permission de se promener et de voir la ville. Il regarda mal et sans étonnement, car il craignait de s'égarer. Toutefois, une boutique de charcuterie l'éblouit.

Jules Renard: Les Philippe, Paris, Edouard Pelletan, 1907; wood engraving by Paul Colin

Xavier de Maistre, and *Les plus jolies roses de l'anthologie grecque, cueillies par G. Soulages* (1921), both illustrated by Carlègle, who has drawn for photo process as well as for the wood block. There is also Villiers de l'Île Adam's *Elèn* (1918), with designs by Louis Jou. Not a few of these French illustrations are individual, decorative, rather than realistically illustrative. They are apt to suggest mood rather than to give a detailed repetition of the narrative. This recalls H. F. Bachmeier's statement⁷ that the illustrator should not come between author and reader as a disturbing element but as a mediator. In France there is to be noted also the Société de la Gravure sur Bois originale, which has issued a number of small books illustrated with wood engravings. Among them are *Six sonnets du XVI^e siècle* (1922), with engravings by Raphaël Drouart; *Six sonnets du XVI^e siècle* (1922), with engravings by Louis Bouquet; and *Six pièces du XVIII^e siècle* (1924), with engravings by F. Siméon. Aristide Maillol we shall meet presently.

In Belgium, Frans Masereel offers something very individual, very modern — expressionistic, if you prefer — as in his *25 images de la passion d'un homme* (1918) and *Visions* (1921), series of pictures telling their story, not illustrations of another's text. They are representations of typical life, not of individual experience or of detailed individual characterization. The idea has found emulators, for example, O. Nueckel in Germany (*Destiny*, New York edition, 1930; the illustrations are cut on lead) and Lynd Ward in the United States (*God's Man*, 1929).

The wood block, with its possibilities of simple directness, of rude vigor, would naturally seem to appeal to the modern German artist. What they have done with it we shall see presently. Work a little more in a conservative manner, yet in a modern spirit, is seen in Fritz Endell's illustrations for the *Chimney Pot Papers* (1919) of C. S. Brooks, done during his stay in the United States.

English artists have done a great deal in recent years to promote the use of wood engraving in illustration, much of their work being

7. In *Zeitschrift für Bücherfreunde*, 1919.



Frans Masereel: 25 Images de la Passion d'un Homme, 1918

for private presses. Among the earlier men was Bernard Sleigh, who illustrated, with William Strang, the *Praise of Folly* by Erasmus (1901). He was one of the contributors to the *Dome*, which, like the *Venture* (1903) and other periodicals, was an outlet for new aspirations. And there is Pissarro, dealt with in Chapter IX. Edward Gordon Craig, known for his activities in the theatre, who wrote and illustrated *Woodcuts and Some Words* (1924), made four engravings for Hugo von Hofmannsthal's *Der Weisse Fächer* (Leipzig: Insel-Verlag, 1907). They are strongly decorative, giving a full impression of each scene, without finicking detail. Paul Nash engraved illustrations for *Genesis* (Nonesuch Press, 1924), with a leaning towards abstraction, and made drawings for *A Midsummer Night's Dream* (1924); he has been described as "distinctly unemotional; intellectually correct." John Nash illustrated Hudson's *Celeste* (Westminster Press, 1930), and, in part, the *Apocrypha* (Cresset Press, 1929); his aim at impressiveness in the latter seems not entirely successful. His own *Poisonous Plants* (1927) has been described as translating nature into design, without loss of truth. Eric Fitch Daglish, who makes birds his specialty, designed and engraved the illustrations for his own *Woodcuts of British Birds* (1925) and *Life Story of Birds* (1930) and for E. M. Nicholson's *Birds in England* (1926), with a certain sense of decoration, the birds well observed if somewhat stiffly rendered. His pictures, done with a somewhat unbending precision that marks not a little British work, have been found to be unemotional but also discreet and keeping their place on the page. More freedom, sweep, and bigness appear in Claire Leighton's *The Farmer's Year* (1933), where again we encounter a collection of engravings rather than an illustrated book. Walter De La Mare's *Stories from the Bible* (1933) has wood engravings by John Farleigh, who also illustrated D. H. Lawrence's *The Man who Died* (1935) in black and red with woodblock prints which have been described as of an abstraction that at times turns into rhetorical allegory. Gwen Raverat's work in *Four Tales from Hans Andersen* (1935), are, as has been noted, simple and unaffected, and lie quietly on the page; but you may find that she is

HERE CONTINUETH THE BOOK OF THE TALES OF CANTERBURY



SQUIER, com neer, if it your wille be,
 And sey somwhat of love; for, certes, ye
 Connen theron as muche as any man.
 ‘Nay, sir,’ quod he, ‘but I wol seye as I can
 With hertly wille; for I wol nat rebelle
 Agayn your lust; a tale wol I telle.
 Have me excused if I speke amis,
 My wil is good; and lo, my tale is this.

*Chaucer: The Canterbury Tales, Golden Cockerel Press, 1929–30;
 wood engraving by Eric Gill (reduced)*

only primly conscious of Andersen. Sometimes, in wood-block illustration, there seems to be a heavy attempt to be mysterious and aloof, with technique prevailing over the expression aimed at.

The sculptor Eric Gill, who has gone his own way, once wrote: "When I started wood-engraving it was for the sake of lettering. Drawing for photographic reproduction is beastly and unsatisfactory. The problem presented itself to me as how to get things to 'go with' type. I was concerned with only two things; the subject matter and an embodiment such that it would be rationally appropriate to the material and to its intended place." Now that is the sort of dictum that may well rile the newer generation. We may pass over his finding photographic reproduction "beastly"; photo process will continue to be used, and has fine possibilities. But his "problem" brings us back again to that emphasis on the harmonious book which has so often led to one-sidedness and pedantry. That easily gives us the combination of craftsmanship as an ideal and preciousness in its exercise, not necessarily resulting in finely illustrated books. In the very best of hands it may show an intention all too evident. Gill commands respect; his illustrations for Chaucer's *Canterbury Tales* (Golden Cockerel Press, 1929-30) are a characteristic example of his work. His manner is not that of the technical conventions of present-day wood-block styles; his convention is evidently one of expression. One may quite possibly turn with even more pleasure to his "Hog and Wheatsheaf" design, intended to be printed on paper bags, finely appropriate to the purpose.

In the United States the wood block is likewise being applied to book illustration with interesting results. Rudolph Ruzicka illustrated Mrs. Charles MacVeagh's *Fountains of Papal Rome* (1915), and, as W. M. Ivins, Jr., says, "he has by a very beautiful and brilliant handling of his masses of black and white captured the robust exuberant fantasy of the Imperial City." Perhaps he hardly had much chance at choice of type, but at all events the result is quietly pleasing, without any evidence of preciousness or of self-conscious effort. For W. P. Eaton's *New York* (Grolier Club, 1915) he furnished prints



VILLA BORGHESE
 NOW
 VILLA UMBERTO PRIMO

A garden where the centuries
 Of men have come and none did care
 Save for the green grass and the breeze
 And shelter from the noontide glare.
 But that which makes the garden fair—
 The sense of Life's futility,
 Is deathless beauty. Born of Death,
 It blossoms under cloudless skies—
 One's very dream of Italy.

—From an unpublished MS.

SUCH a garden was the Villa Borghese; and such a garden it still is, in spite of constant desecration. This is the home of the most poetic of Bernini's fountains. It

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*Mrs. Charles MacVeagh: Fountains of Papal Rome, New York,
 Charles Scribner's Sons, 1915; wood engraving by
 Rudolph Ruzicka*

from the wood block, in subdued colors, the latter printed partly in flat tints, partly from lines cut in the block. In his illustrations for Washington Irving's *Notes and Journal of Travel in Europe* (Grolier Club, 1921) he turned to aquatint. He has a style quite his own, precise, definite, delicate, often subtle, and serene. Quite different is the work of A. Allen Lewis, vigorous, broad, often in a sort of modern adaptation of the old chiaroscuro method. He uses tints from almost uncut spaces on the block, with a certain pulsation redolent of the grain of the wood. His engravings for La Motte Fouqué's *Undine* (Limited Editions Club, 1930) are a fine example of the reaction of a rugged spirit to the delicate imaginings of a writer of the age of the blue flower of romanticism. Lewis made an early excursion into black-and-white illustration in *Journeys to Bagdad* (1915) by Charles S. Brooks, which has a vague and attractive flavor of the old masters, but is nevertheless of today, and quite his own. He pays assiduous attention to the typography of the books which he decorates. His holiday greeting, a small book privately printed in 1928 — Balzac's *Jésus Christ en Flandre* — with frontispiece and title in black and sage green, is one of those delightful items that may occasionally come your way. Robert Frost's *New Hampshire* (1923), with engravings by J. J. Lankes, shows the good result of proper choice of illustrator, a matter of appropriateness frequently disregarded. Lankes has an undercurrent of sympathy for his subject that invests his rural scenes, even a farmhouse or barn pictured by itself, with the interest of implied human contact.

Robustness is a noticeable quality in the work of American wood-block artists. Howard McCormick's set of Mexican subjects, in the *Century Magazine* for July 1909, have a completeness of effect recalling the reproductive engravers of the eighties and nineties, but with a free flickering line that gives an impression of pulsating life. These are prints that happen to have been published in a magazine. His illustrations for *The Christmas Trail* (New York: W. E. Rudge, 1928) have a decorative quality, their vigorous drawing soft-pedaled by a bluish-gray ink that makes them sink into the page. Rockwell



TUNES FOR SPRING

Cuckoo, jug-jug, pu-we, to-witta-woo!

Spring, the sweet Spring!

If by any chance you have seen a man in a coat with sagging pockets, and a cloth hat of the latest fashion but two—a hat which I may say is precious to him (old friends, old wine, old hats)—emerging from his house just short of noon, do not lay his belated appearance to any disorder in his conduct! Certain neighbors at their windows as he passed, raised their eyes in a manner, if I mistake not, of suspicion that a man should be so far trespassing on the day, for nine o'clock should be the penny-picker's latest departure for the vineyard. Thereafter the street belongs to the women, except for such sprouting and unripe manhood as brings the groceries, and the

Kent we have already met. Edward A. Wilson works both on the wood block and for photo process, in black-and-white and in color. In Frank Shay's *Iron Men and Wooden Ships* (1924) and *Full and By* (1925), by Cameron Rogers, with illustrations partly in color, and in other books, his jolly, rollicking drawings, some on wood, some reproduced by process, show evident sympathy for the subject. Besides, there is understanding of the medium, of the decorative quality of design, and of relation to the type page. The list of names can easily be extended: W. H. Esherick (*Whitman's Song of the Broad Axe*, Philadelphia: Centaur Press, 1924, and *As I Watched the Plowman Plowing*, 1927); L. L. Balcom, who used both the wood block and linoleum; Paul Honoré (C. J. Finger's *Tales of Silver Lands*, 1925). In the last-named book there is much insistence on the roughness of the wood, the title, for instance, being much scratched up in the white portions, in contrast to the clear background of the type. One wonders how that improves matters, any more than sewing without picking out the bastings.

Wood engraving has also served commercial art with success (see "Commercial Art and the Block Print," in *Printing Art*, January 1921). Why not? The planning of a carefully designed advertisement calls for the application of the same principles of good taste as those which govern the arrangement of an illustrated book. You may see that in poster designs by Harry Townsend and Adolph Treidler, business cards by Rockwell Kent, advertisements by Percy Grassby (*What is a Chap-Book?*) and W. A. Dwiggins (*General Motors*), and the calendars of the printing house of Hal Marchbanks by Ruzicka, Lewis, Dwiggins, Falls, and others). And there is the distinguished thin quarto volume which J. J. A. Murphy designed for the Ritz-Carlton Hotel in New York. It is a fine piece of planning, in its sense of composition, of omission, of unity between the component parts of typography, decoration, illustration.

The growing vogue of the wood block has even led some artists to imitate its effects in pen-and-ink, sometimes happily, sometimes with questionable results. Franklin Booth has done this with dis-



NEW HAMPSHIRE
A POEM WITH NOTES
AND GRACE NOTES BY
ROBERT FROST
WITH WOODCUTS
BY J. J. LANKES
PUBLISHED BY
HENRY HOLT
& COMPANY: NEW
YORK: MCMXXIII

*Frost: New Hampshire, New York, Henry Holt & Co., 1923; frontispiece and title page by J. J. Lankes
(reduced)*

tinguished effect, in illustrations and in advertisements. One may perhaps wonder why the wood block was not applied directly.

The wood block today shares honors with other processes, however, particularly in more expensive books, and no plea is being made here for it as the only medium. Lithography has been taken up for illustrating by a number of artists. In France by Boussingault, Pascin, Charles Guérin (Verlaine's *Fêtes galantes*, 1920; *Manon Lescaut*; Colette's *Voyage égoïste*; Desbordes-Valmore's *XII élégies*, Lyons, 1924), Odilon Redon (Picard's *Le Juré*) and others; we shall meet some of them farther on. Edy Legrand's *Pentatoli* (1931) is not so much an illustrated book as an exposition of a modern artistic personality in a series of prints. Marie Laurencin's illustrations for *Alice in Wonderland*, even if you rigorously put aside thought of Tenniel, are apt to lead into speculation as to the union of this particular author and this particular artist. In Germany, Steiner-Prag (Molière's *Tartuffe* and Lenau's *Der Trübe Wanderer*) and Hans Meid (Schiller's *Wallenstein*, 1914-18) showed a new, free handling of the medium. T. T. Heine's crayon drawings for Thomas Mann's *Wälsungsblut* (1921), peculiarly adapted to the spirit of the tale, and Jakob Steinhardt's illustrations for *Musikalische Novellen* (1920), are also to be noted. In England, Ethel Gabain (Mrs. John Copley) made an interesting entry into illustration with her lithographs accompanying the edition of *Jane Eyre* issued in Paris in 1923. In the United States Hugo Gellert, in *Karl Marx: Capital* (New York, 1934), evidently found a subject coinciding with his own opinions and sympathies.

Etching, too, is used today for illustration, as we have seen and shall see. Even line engraving on copper is employed occasionally, notably by J. E. Laboureur and the Englishman Stephen Gooden. The latter illustrated LaFontaine's *Fables* (1931), the Bible, and other volumes, with a peculiarly British preciseness that may profitably be compared with the earlier manner of line engraving. A much stronger contrast to the earlier engraving on copper is found in the work of Laboureur, who uses burin engraving as other artists use



*Instantly I saw a page go out richly
Dressed in my livery....*

Jacob Cazotte: *The Devil in Love*, London, Heinemann, 1925; engraving on copper by J. E. Laboureur

etching, or the wood block, or lithography, as a means of original expression, as a "painter art." This appears in his illustrations for Cazotte's *Devil in Love* (1925), in which his handling of the medium is entirely different from the traditional one. His touch and expression are absolutely individual, having nothing in common with the work of the professional engraver of old save the basic employment of the copperplate and burin. Yet with all this freedom there is joined a formality in design, a stylization, that binds the drawings to their place and purpose. In the *Satyricon* of Petronius, Laboureur combined the sharp definiteness of his widely-spaced lines with a flat tint for each plate, applied in a manner that goes with his synthesizing and systematizing.

In the present chapter much is being said about individual artists and their style. This personal element constitutes an important factor in the relation between the illustrator and the book, especially today. A significant phase of modern approach to book illustration is found in the entrance into this field of painters and sculptors not usually regarded as illustrators. Particularly do we find this in France and Germany. A noteworthy example is a product of the Cranach Press, the edition of Virgil's *Eclogues* (Leipzig: Insel Verlag, 1926), illustrated with outline wood engravings by the French sculptor Aristide Maillol. The prospectus of this publication contained this statement: "The aim has been to produce an edition in which type, illustrations, and paper should be in perfect keeping with one another, and so to emulate the unity of text and illustrations which we see in Carolingian manuscripts and in illustrated incunabula. Maillol has based his work on the tone of the type in mass and on the proportions of the page, with a view to securing a harmony of line and tone between text and illustrations. Within these limitations he has given his imagination and sense of form freest play." Here we have again a summary of problems confronting the planner of a well-made book, whose procedure should be unforced and should never interfere with the readability of the book. This Virgil, an interesting instance of co-operative effort between men of two nationalities, is a notable example

of the large illustrated book, not handy for reading, rather a museum piece to admire. Maillol's designs, modern expressions of a classic spirit, are neither absolutely realistic nor purely abstract, but of a reality sufficient to stamp as typical figures and situations the easily flowing decorative accompaniments to the text.

The opposite to Maillol's firm adherence to the printed page is found in the German Slevogt's free, nervous, bustling, agitated, playing about in the book. He has caused Emil Waldmann and Cassirer the publisher to state very definitely the case for the artist's complete liberty. They speak of the "reform movement in industrial art arising in England in the last quarter of the nineteenth century," which "left no more room in the book for artistic illustration. The drawings by Crane and others, fitted into the text, submitted to the ornamental idea of a harmonious whole of the page," are characterized as the product of "the theorizing guild of book craftsmen." This is no longer possible today, we are told; the possibility of the finished arrangement of the printed book page "has been exhausted by the greatest draughtsmen of the fifteenth century and by Holbein. The epigones are condemned to decide what they want: expression, life — that is art; or pure style, which in this case means archaism. There is no third way out. The very great artists either illustrate out of the text, as Delacroix did in *Faust*, or they do not bother themselves, or only as a matter of form, about the problem. The really good illustrations of the nineteenth and twentieth centuries are not book decorations at all. Slevogt has, as Goethe said of Delacroix's illustrations to *Faust*, brought the conceptions of the author to a finish."

Thus again we have the conflict between the two extremes, dealt with earlier in this chapter with insistence on a middle course. Waldmann is stimulating, in that he fairly invites discussion and criticism. It is not difficult to disagree with his statement that the arranged book page with illustrations saw its finish in the first half of the sixteenth century, or that later adherence to the principles involved inevitably end in archaism. Loubier finds that Slevogt's work is great illustration, but does not fit the book. One of this artist's most

als sie in dessen Mitte niederritten, sahen sie eine Kuppel, die auf vier Pfeilern aus rotem Golde ruhte; dort sassen sie ab, traten ein, assen und tranken und ruhten sich aus. Hasan aber erblickte, als er zur Seite schaute, in der Ferne etwys Hohes



und fragte den Magier: „Was ist das, o mein Oheim?“ Versetzte Bahram: „Ein Palast.“ Und Hasan sprach: „Willst du nicht dorthin gehn, damit wir eintreten und uns ausruhen und vergnügen, indem wir ihn betrachten?“ Doch der Perser er-

interesting productions, the pictures for *Die Inseln Wak-Wak* (1921), one of the Thousand and One Nights, was issued not only in book form, but separately, in a *Mappenausgabe*, as prints for the portfolio. Slevogt, using both crayon and pen lithography, drew pictorial accompaniments to James Fenimore Cooper (*Lederstrumpf*, 1909), *Benvenuto Cellini* (1914), and other books. It is quite possible that you may not quite see what Slevogt adds to Cooper, or whether he even aims to reconstruct the milieu of Cooper or do anything else than express his own joy in depicting action, for which Cooper and other authors afforded him rich opportunity. For what most strikes one in his illustrations is movement, grasped and rendered in a stenographic manner, with no precise definition of form. As Scheffler said, he was interested only in books in which there is something doing. Rodenberg, writing of impressionistic illustration in somewhat troubled spirit, points out that the sketchy treatment in Slevogt's "rich and many-voiced illustrative art" frequently makes it necessary to hold the page further from the eye than the reading of the text permits.

To be noted also is Lovis Corinth, here as in his paintings uncompromisingly realistic in his presentation of human nature, as in his color lithographs for the Song of Songs (*Das Hohelied Salomonis*, Berlin, 1911) and for *Wilhelm Tell*, with a little of the "he-man" business, what the Germans call *Kraftmeierei*. In view of Corinth's virile, somewhat rough, freedom of expression, it is interesting to read Alfred Kuhn's effort to link him to book decoration: "Corinth was commissioned by Paul Cassirer to decorate 'Buch Judith' with twenty-two colored lithographs; there followed the order for illustrating the 'Hohe Lied.' Both works no longer satisfy our demands. Corinth had not yet found the style of illustration which adapts itself to the page. The Judith book is too heavy-handed. Similarly the 'Hohe Lied.' That a going together of type and pictures had not been attained seems to have been felt by the publisher, for he had the new book written by hand. Thus, much was gained."⁸ In his *Goetz von Berlichingen*, says this writer, with "spirited initials and full-page

8. *Kunst und Künstler*, Jahrgang xxii (1923-24), p. 205.

illustrations of the greatest impressiveness, the artist has gone a step farther in fusing the pictures with the page by adding two hand-written lines to each representation, and tying them to it by a few flourishes."⁹ The device may seem a bit forced.

The German sculptor Ernst Barlach has written and illustrated, with stylized engravings on wood, *Der Findling* (1922), in a symbolical and philosophical spirit, and with apparent sympathy for the unfortunate. When he is thus "on his own," expressing himself not in combination with an author, he seems more convincing than in his wood-block illustrations for Goethe's *Walpurgisnacht* (1923) and his lithographs for the same author's *Gedichte* (1924). He may even seem weak, as in the drawing "Zauberlehrling." Alfred Kubin made some interesting excursions into book art, as in Salome Friedländer's *Der Schöpfer: Phantasie von Mynona* (1920) and Gerhart Hauptmann's *Das Meerwunder* (1934). It is interesting to note the combination of his irregular, almost scratchy, pen lines with the natural and inevitable linear formality of the type; cohesion, as Struck puts it, accomplished without strong conflict. Oskar Kokoschka, E. L. Kirchner, and others, some of whom have found a welcome medium in the wood block, bring us into touch with expressionism. This insistence on inner meaning rather than on outer form brings us yet a little further away from submission to, or even coöperation with, an author's text and book-making, and would therefore seem best suited to the separate print. This seems true of Kokoschka's lithographs in black and red for his drama *Hiob* (1917), a notable instance of the uniting of a very free expression and the strictly aligned ranks of printed letters. In Döblin's *Das Stiftsfraülein und der Tod* (1913) the wood engravings by E. L. Kirchner, despite their untraditional elements, go fairly well with the type. Which shows that there are differences in the application of the modern spirit to illustration.

This matter of modern art and book illustration was brought out notably in an Exhibition of Illustrations by Painters and Sculptors, held at the Museum of Modern Art, New York, in 1936. Its record

9. *Ibid.*

is preserved in a volume edited by Monroe Wheeler,¹⁰ who strikes his keynote thus: "A certain fanatic school of bibliophiles maintains a particular ideal of the fine book. If there are to be pictures, their significance in relation to the text is judged to be of less importance than their harmony with the type-face. The book which attains a perfect union of the elements involved is excessively rare. Painters and sculptors working with very patient and affluent publishers sometimes achieve it. The *Eclogae et Georgica* of Virgil that Maillol decorated satisfied this prejudiced group as well as art-lovers. Rockwell Kent's original *Candide* pleases them and the general public. Spontaneity and force were the ruling passions of the founders of contemporary art. Artists aroused by this new ideal found an eager ally in Ambroise Vollard, the publisher. He has brought out twenty-odd volumes, varied in style, thoughtfully conceived, and painstakingly and richly executed, though not all perfectly pleasing. His insistence upon flawless impression of type, wood engraving, etching, lithograph and aquatint, made it a series ranking with the best editions of the past."

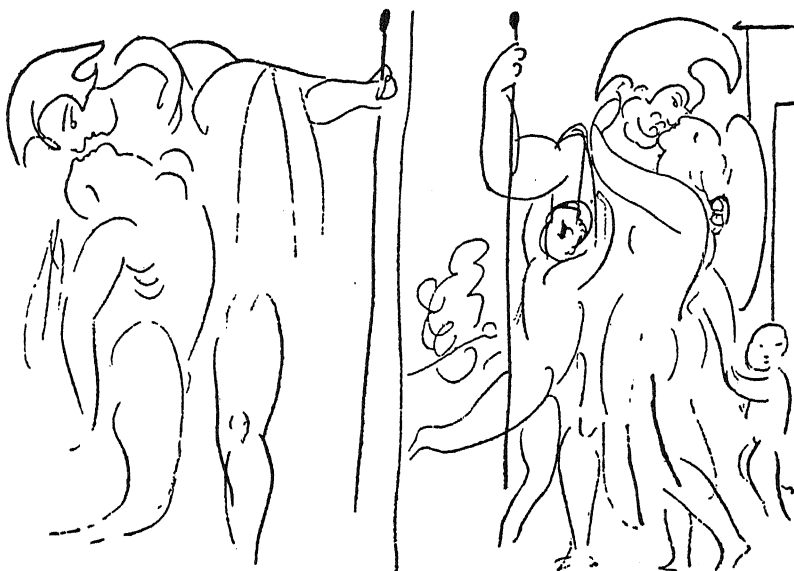
Several things became very evident on reading this pronouncement, and seeing the books exhibited. First of all, the matter of the "fanatic school" who sees no relation save that to the type page. The short-sightedness of such an attitude has been pointed out several times in these pages. But that does not mean that certain principles involved shall not enter at all into the elements that make up book design. If we do not share the one-sided attention to the type page which Mr. Wheeler properly criticizes, we will still look at these modern illustrations as pictures supposed to be inspired by the author. We may in some cases ask ourselves what the artist has added to our enjoyment or understanding of the text, whether he has even quite tried to understand it. Does Pascin illustrate *Cinderella* or Pascin? Was Cinderella a living fact to him? What has Laprade to say in illustration?

Illustrating a book is not making independent pictures, in which

10. *Modern Painters and Sculptors as Illustrators* (New York: Museum of Modern Art, 1936).

the artist has no other concern save saying his say. After all, a book can get along without illustrations but not without text. Furthermore, it is clear that a "patient and affluent publisher" implies fairly expensive books in limited editions—not trade books, not books which come to a larger public. Such volumes frequently speak to us less as well made books or examples of union between artist and author than as, primarily, expressions of the artist. As such, they might better have been issued as collections of plates apart from the text. Some of them, in fact, have been so issued, others have a text composed to fit the pictures, the "album type" of book. Such publications settle down on the shelves of private collectors or public collections, becoming "museum pieces," *objets d'art* rather than books for our shelves and our hands. They have their audience and are likely to bring new ideas and new hopes to the mind and heart of the illustrator who devotes his attention mainly to the trade book. The latter, after all, is the book for comfortable reading. We hardly want to handle quartos and folios habitually. Most people are reached by the trade book, and here the photomechanical processes take their place for reasons of economy as well as for purposes of design. Photo process, though Mr. Wheeler decries mechanical process, found its way into some of the books shown in this exhibition at the Museum of Modern Art.

These artists who occasionally, but not professionally, illustrate, are not tied to any special process, but use etching, aquatint, wood engraving, lithography; they make drawings; they work in black-and-white and in color. Whether this change from one medium to another by the same artist is the result of mood or of deliberate choice dictated in each case by the problem in hand, at all events this freedom of technical approach is perhaps the most interesting and attractive feature, and certainly a significant one, of this modern movement. At times it also achieves natural harmony in the book without painfully conscious effort—say, in Edy Legrand's aquatints for *Cantique des Cantiques* (1930), which, despite the tone effect, have a lightness of handling which does not clash with the large, bold, simple type.



THIRD YOUNG MAN: Now won't you come down?

FIRST ATHENIAN WOMAN: Many thanks for the fillet. Perhaps I'll see you tomorrow

FIRST YOUNG MAN: Oh, Rhodope, come down here.

THIRD ATHENIAN WOMAN: I'm afraid I can't hear you. I have grown rather deaf.

THIRD YOUNG MAN: Come down here, my darling.

FIRST ATHENIAN WOMAN: Your dancing's improved. I ought to be jealous.

Act II
Page 88

SECOND YOUNG MAN: Is there any young woman who'll take pity on a soldier?

*Aristophanes: Lysistrata, New York, Limited Editions Club, 1934;
etched illustration by Picasso*

To exemplify this use of various media by the same artist, there is Derain, who illustrated the *Satyricon* in line engraving, *Le Nez de Cleopatre* in dry point, *Le Calumet* in wood engraving of a rough texture, LaFontaine's *Fables* in lithography, and Muselli's *Les Travaux et les jeux* in pen lithography done in very loose strokes. Raoul Dufy employed etching for *La Belle Enfant* (Vollard, 1930); wood engraving for *Bestiaire* (1919), in which the widely-spaced lines seem a bit heavy for the type; and lithography for Apollinaire's *Le Poète assassiné*. Sometimes his results in etching seem rather slight, as they do at times in Dunoyer de Segonzac's etched illustrations, which look as sketchy as some of his separate prints. Daragnés we have already met.

Here, too, in these expensive and carefully planned books, we come again to the question of the suitability of choice of artist. For instance, *L'Appel du clown* (1931), by Gignoux, seems to lie nearer to Dunoyer de Segonzac's nature than some of the other books which he illustrated. In the *Georgica* of Virgil one may quite possibly find Segonzac rather than Virgil. Similarly, it is not impossible to find Vlaminck more in evidence than the author, or the book, in his lithographs for Radiguet's *Le Diable au corps* (1926). As for Virgil, how many artists have tried their hands at this Latin author! Blake, Samuel Palmer, Pine, Ch. Eisen, Maillol, and on and on, each one reflecting his period and its attitude. And where does each one, including Segonzac, stand as a pictorial commentator on this classic?

It is a noteworthy fact that despite the modernism which pervades this work, even the cubists have not shied at subject pictures. There is Picasso, who is not afraid, here, of tradition, and goes with the text. In *Saint Matorel* (1911) he is in his earlier cubistic vein. In Ovid's *Metamorphoses* (1931) and in the *Lysistrata* of Aristophanes (Limited Editions Club, 1934) he works with a classic flavor, and in outline. So do Maillol in his Virgil, and Matisse in his etchings for the *Poèmes* (1932) of Mallarmé. Outline drawings! The mind travels back a century to Flaxman's outline illustrations of the classics,

to Retzsch, to Darley. What a difference, what a variety of expression in outline!

There are further variations of personal expression. Redon, for instance, whose aloof art was placed at the service of Flaubert's *Tentation de Saint Antoine* (Vollard, 1935); Rouault; L. A. Moreau, whose pen lithographs in *Physiologie de la boxe* (1929), in style and conception somewhere between Kubin and Slevogt, are not too convincing in their loose handling; Jean Hugo, who in *Le Perroquet vert* (1929), by Bibesco, offers colored lithographs with a strain of the Persian manuscripts, in delicate, gradated tones. Maillol, in his illustrations for Ronsard's *Livret de folastries*, turned to etching, not in outline as in his wood engravings for Virgil, and perhaps not so directly effective as illustration. P. Bonnard used lithography for two of Vollard's books, Verlaine's *Parallèlement* (1900), with drawings of a Shannon-like lightness, but freer, more casual; and the *Daphnis et Chloe* (1902) of Longus, in which the type stands a bit firm against the quivering line of the crayon. For *Sainte Monique* (1930) he employed lithography, etching, and wood engraving, sometimes with a scratchy freedom that faintly recalls Kubin's technique. And finally there are Matisse's very freely drawn crayons (1935) for Joyce's *Ulysses*, which has been pointed out as a particularly fine example of the Limited Edition Club's publications.

Of German artists, Slevogt, Corinth, Kokoschka, and others have already been mentioned. Add to them Max Liebermann, who really was never quite the illustrator, as is shown in his sketchy lithographic drawings for Kleist's *Kleine Schriften* (1917), which do not put us much into contact with the author. The well-deserved reputation of artists in one field of art has in more than one instance caused them to be drawn into illustration, with the problems of which they were not so familiar. Among the Russians we find Tchelitchev, whose drawings for Wescott's *A Calendar of Saints for Unbelievers* (Paris, 1932) sometimes make holes in the page, and seem rather heavy for the type; Vasnetzov; and the temperamental Chagall (*Les Ames mortes*, 1926, by Gogol, and *Le Livre des prophètes*.)

Americans in the exhibition at the Museum of Modern Art included Ernest Fiene, who did, for Gavorse's *Story of Phaëthon* (Society of American Bibliophiles, New York, 1932), water-color drawings in washes of pale tints without reference to local color, on a sketchy line base in the outline style which, as we have seen, Picasso and others have used in recent years. Similar illustrations by Fiene appear in *Phyllida and Corydon* (New York: Spiral Press, 1927). Here may be noted also T. H. Benton's drawings for Hubermann's *We the People* (New York, 1932) and Grant Wood's for *Main Street* (1937), and *The Farm on the Hill* (1936), set in backgrounds of one tint. The last book has encountered admiration as well as mild criticism.

In view of the use both of the line (definite as well as more loosely indicated) and of tone in these modern books, and the great variety of treatment appearing in each, it may be asked: Why insist on the line? Why set up limits? Why trammel the proud expressive spirit? Very well, suppose we let the question hinge on appropriateness, a quality which dictates limits in every art, in life itself. Every medium in art has its limits and its possibilities; the artist may be expected to respect the one and avail himself of the other. That is so whether he models in clay (and he models differently according to the material — granite, marble, or bronze — in which his work is to be reproduced), or paints in oil or water colors or pastel, or engraves on copper or wood, or writes, or designs, or decorates, books. Pater's "proprieties of the medium" make their claim. Is that a restriction? Goethe says somewhere: "In der Beschränkung zeigt sich erst der Meister" ("It is only within limits that the master is evidenced"). Holbein worked on his illustrations under distinct limitations as to space and technique. Menzel, tied to vignettes of a certain maximum small size, in his drawings for the works of Frederick the Great, symbolized the matter by a *putto* indicating the size with compasses and the motto, *Hic, hic salta*. Appropriateness is, after all, the keynote of the argument, whether line or tone drawings are used.



Eux étant ainsi occupés, vint un second messager dire qu'on vendangeât au plus tôt, et qu'il avoit charge de demeurer là jusqu'à ce que le vin fût fait, pour puis après s'en retourner en la ville querir leur maître, qui ne viendrait sinon au

The line in itself is neither a virtue nor a guarantee of salvation. It is always the artist who counts. The very definiteness of the line calls attention to weaknesses in drawing, and may even prove the definiteness of erroneous assertion. That gets by sometimes, as does the wrong statement when made with emphasis and an air of conviction. There are enough instances in illustrated books, both private-press and trade productions, to show that. Bounds do not preclude opportunities. Take Bruce Rogers: daring designer that he is, he respects the proper restrictions of his art, but he makes the very most of its range of liberties. It is quite likely that he is more interested in decoration than in illustration, and that he is ready to use either line or tone drawings to get his effect.

Once more, a book is intended primarily to be read. Any striving for novelty through mere difference from what has been done before, finding vent in eccentricity, in outlandish type design which makes reading more difficult, or in other ways of being erratically new, defeats the purpose of the book to that extent. So does illustration or decoration which has similar aims, or which, through insistence on the freedom of the artist at the expense of every other element in the combination, interferes with our legitimate use of the book as a message from the writer. It would seem that the personality of the artist can be well preserved without conflicting strongly with, or completely killing, the type page.

To appropriateness may be added unobtrusiveness. "Printing Should be Invisible" was the title of an address by Mrs. Beatrice Warde before the British Typographers' Guild. Said she: "The most important thing about printing is that it conveys thoughts, ideas, images, from one mind to other minds. Type well used is invisible *as* type. It is mischievous to call any printed piece a work of art, because that would imply that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses." On the main point of this argument we can surely agree, namely that the good qualities of printing should be there as a matter of course, like good manners. And may we not ask of book illustra-

tion and decoration that in a similar way they be unobtrusively appropriate?

Where are we today? Modern art, like life today, has become very complex. The resultant variety of interests, impulses, influences, are not always conducive to detachment and concentration. Much is heard about the expression of individuality which may sometimes be self-delusion or downright bluff. Among the multiplicity of small or cheap talents it is not hard to lose one's way a little. It is not necessary to grow enthusiastic over every bit of tenuous cleverness, every little appeal on the score of novelty. The real question is not "Is it new?" but "Is it good?" To be simply different is not necessarily to be good. The "good" is very likely to be different. And, thanks be, there is plenty of good in today's production to be gratified by, without blindly and blithely accepting the entire product.

Of course we are going through a transition period. We always are. Did not Adam, as he and Eve were leaving Paradise, say to her: "My dear, we are in a period of transition"? Let us not worry about the future; that will take care of itself. Every age produces, at its best, what expresses its finest spirit, although to the contemporary it is not always easy to recognize that best.

A LIST OF BOOKS

A LIST OF BOOKS

(Other books are mentioned in the footnotes)

CHAPTER I. INTRODUCTORY

GENERAL

Audin, Marius. *Histoire de l'imprimerie par l'image: Tome III, Esthétique du livre* (Paris, 1929).

Le Livre: son illustration, sa décoration (Paris, 1926).

Bierbaum, Otto Julius. "Gedanken über Buchausstattung," *Zeitschrift für Bücherfreunde*, I (1897), 210-212.

Crane, Walter. *Of the Decorative Illustration of Books Old and New* (London, 1896).

Dwiggins, W. A. *Form Letters: Illustrator to Author* (New York, 1930).

"The illustrator undertakes to convince the author that illustrations may be an advantage — at least not detrimental — [and] unloads on the author an assortment of opinions about the proper function of illustrations and the relation between pictures and text."

Gerlach, Martin, editor. *Das alte Buch und seine Ausstattung, vom XV. bis zum XIX. Jahrhundert. Buchdruck, Buchschmuck und Einbände* (Vienna, 1915).

Handbuch der Bibliothekswissenschaft, hrsg. von Fritz Milkau, vol. I (Leipzig, 1931).

Has chapters on illustration which offer a summary review of the whole field.

McMurtric, D. C. *The Book: The Story of Printing and Bookmaking* (New York, 1937).

Metropolitan Museum of Art. *Guide to an Exhibition of the Arts of the Book*, by W. M. Ivins, Jr. (New York, 1924).

New York Public Library. *Illustrated Books of the Past Four Centuries: Record of the Exhibition Held in the Print Gallery in 1919*, by Frank Weitenkampf (New York, 1920).

Pennell, Joseph. *Modern Illustration* (London, 1895).

Pollard, A. W. *Fine Books* (London, 1912).

Sullivan, F. J. *The Art of Illustration* (London, 1921).

Warde, Beatrice. *Printing Should be Invisible. Address before the British Typographers' Guild* (New York, The Marchbanks Press, 1932).

- Wroth, L. C., editor. *A History of the Printed Book* (Limited Editions Club, 1938).
 Chap. XIII: The Illustration of Books, by Philip Hofer.

SPECIAL COUNTRIES

- Bolton, Theodore. *American Book Illustration; Bibliographical Check Lists of 123 Artists* (New York, Publisher's Weekly, 1938).
- Calot, Frantz, Louis M. Michon, and Paul Angoulvent. *L'Art du livre en France, des origines à nos jours* (Paris, 1931).
- Le Livre français, des origines à la fin du Second Empire*, par Henry Martin, André Blum, Ch. Mortet, J. Duportal, Louis Réau, Frantz Calot, Amédée Boinet, et le Comte Durieu. Exposition du Pavillon de Marsan, avril 1923 (Paris, 1924).
- Kutschmann, Th. *Geschichte der deutschen Illustration vom ersten Auftreten des Holzschnitts bis auf die Gegenwart*, 2 vols. (Goslar, 1899).
- Lonchamp, F. C. *Manuel du bibliophile suisse: essai sur la typographie . . . et l'art suisse dans l'illustration du livre du XVI^e au XX^e siècle* (Paris, 1922).

CHAPTER II. THE FIFTEENTH CENTURY AND THE WOOD BLOCK

GENERAL

- Blum, André. *Les Origines du papier, de l'imprimerie et de la gravure* (Paris, 1935).
 Includes chapters on "Fabrication d'un livre illustré au XV^e siècle" and "incunables typographiques illustrés."
- Gusman, Pierre. *La Gravure sur bois et d'épargne sur métal du XIV^e au XX^e siècle* (Paris, 1916).
 Goes into stylistic questions and comparisons of woodcuts with stained glass and other forms of art.
- Hind, A. M. *Introduction to a History of Woodcut*, 2 vols. (London, 1935).
 The most complete résumé of what has been written on woodcuts and woodcut illustration in the fifteenth century. A mine of information, with a very full bibliography.
- Ivins, W. M., Jr. "Artistic Aspects of Fifteenth Century Printing," *Papers of the Bibliographical Society of America*, vol. XXVI (1932).
- Kristeller, Paul. *Kupferstich und Holzschnitt in vier Jahrhunderten* (Berlin, 1922).

Meier, Henry. "Woodcut Stencils of 400 Years Ago," in New York Public Library *Bulletin*, Jan. 1938; also issued separately.

Deals with a set of stencils used in the fifteenth century for coloring prints.

Morgan, J. Pierpont. *Catalogue of Manuscripts and Early Printed Books . . . forming a Portion of the Library of J. P. Morgan*, 2 vols. (London, 1906-07).

English, French, German, Italian, and Low Country incunabula. Arranged by places of printing and chronologically, the only right way to aid study by comparison.

Olschki, Leo S. *Le Livre illustré du XV^e siècle* (Florence, 1926).

Pollard, A. W. *Early Illustrated Books* (London, 1893; 2d edition, London, 1917).

Fine Books (London, 1912).

The best general handbook on this period.

"The Transference of Woodcuts in the XV and XVI Centuries," in *Bibliographica*, II, 342-368 (London, 1896); also in the author's *Old Picture Books* (London, 1902).

Schottenloher, Karl. "Der Farbenschmuck der Wiegendrucke," in *Buch und Schrift* (Leipzig, 1930), pp. 81-96.

Schreiber, W. L. *Manuel de l'amateur de la gravure sur bois et sur métal au XV^e siècle*, 8 vols. (Berlin, 1891-1911).

Includes books as well as separate prints. Only the latter are covered by the new edition, *Handbuch*, etc. (Leipzig, 1926-1930).

"Die Anfänge des Buntfarbendrucks," in *Gutenberg Jahrbuch*, 1928, pp. 81-881.

Weitenkampf, Frank. "The Fifteenth Century, the Cradle of Modern Book Illustration," in New York Public Library *Bulletin*, Feb. 1938; also issued separately.

ENGLAND

Hodnett, Edward. *English Woodcuts, 1480-1535* (London: Bibliographical Society, 1935).

Catalogue of the woodcuts of Caxton, Wynken de Worde, Pynson, and other printers, with numerous facsimiles.

Maggs Brothers, London. *English Literature and History from the 15th to the 18 Century* (London, 1931).

A bookseller's catalogue.

FRANCE

Blum, Andre. *Les Origines du livre à gravures en France: les incunables typographiques* (Paris, 1928).

- Bohatta, Hans. *Bibliographie der livres d'heures des XV. und XVI. Jahrhunderts* (Vienna, 1909; 1924).
- Claudin, Anatole. *Histoire de l'imprimerie française au XV^e et au XVI^e siècle*, 4 vols., folio (Paris, 1900-14).
- Documents sur la typographie et la gravure en France aux XV^e et XVI^e siècles, réunis par A. Claudin, publiés et commentés par S. de Ricci* (London, 1926).
- Courboin, François. *Histoire illustrée de la gravure en France*, 4 vols., folio (Paris, 1923-28). Partie 1, "Des origines à 1660."
- Jaulme, André. *Les Beaux Livres d'autrefois: le XV^e siècle* (Paris, [1929]).
- Lonchamp, F. C. *Manuel du bibliophile français, 1470-1920*, 2 vols. (Paris, 1927).
- Maggs Brothers, London. *Books printed in France . . . from 1470 to 1700* (London, 1926).
- Martin, André. *Le Livre illustré en France au XV^e siècle* (Paris, 1931).
- Murray, Charles Fairfax. *Catalogue of . . . Early French Books in the Library of C. F. Murray*, 2 vols. (London, 1910).
- Thierry-Poux, Olgar. *Premiers monuments de l'imprimerie en France au XV^e siècle* (Paris, 1890).

GERMANY AND SWITZERLAND

- Butsch, A. F. *Die Bücherornamentik der Renaissance*, 2 vols. (Leipzig, 1878-81).
- Johnson, A. F. *Periods of Typography: The First Century of Printing at Basle* (London, 1926).
- Kiessling, Gerhard. "Die Anfänge des Titelblattes in der Blütezeit des deutschen Holzschnittes (1470-1530)," *Buch und Schrift* (Leipzig, 1929), pp. 9-46.
- Kristeller, Paul. *Die Strassburger Bücher-Illustration im XV. und im Anfange des XVI. Jahrhunderts* (Leipzig, 1888).
- Kutschmann, Th. *Geschichte der deutschen Illustration vom ersten Auftreten des Holzschnittes bis auf die Gegenwart*, 2 vols. (Goslar, 1899).
- Lehmann-Haupt, Hellmut. "Book Illustration in Augsburg in the Fifteenth Century," *Metropolitan Museum Studies*, vol. IV, part I (New York, 1932).
- Murray, Charles Fairfax. *Catalogue of Early German Books in the Library of C. F. Murray*, 2 vols. (London, 1913).

- Muther, Richard. *Die deutsche Bücherillustration der Gothik und der Frührenaissance* (1460-1530, 2 vols. (Munich, 1884).
- Rosenthal, Erwin. *Die Anfänge der Holzschnitt-Illustration in Ulm* (Halle a. S., 1912).
- Schramm, Albert. *Der Bilderschmuck der Frühdrucke* (Leipzig, 1924-34).
In progress; volumes I-XVII published by 1936. Arranged by cities and printers. Reproduces all illustrations in each book and also, for each book, a page or two of text with cuts.
- Weil, Ernst. *Der Ulmer Holzschnitt im 15 Jahrhundert* (Berlin, 1923).
- Weisbach, Werner. *Die Basler Buchillustration des 15. Jahrhunderts* (Strassburg, 1896).
- Worringer, Wilhelm. *Die alideutsche Buchillustration* (Munich, 1912).

HUNGARY

- Gulyás, Paul. *A Könyvnyomtatás magyarországon a XV. és XVI. században*, two parts (Budapest, 1920-30).
History of printing in Hungary during the fifteenth and sixteenth centuries.

ITALY

- Bibliografia delle stampe popolari italiane della R. Biblioteca Nazionale di S. Marco di Venezia, per cura di Arnaldo Sparizzi*, vol. I (Bergamo, 1913).
Covers *rappresentazioni* and similar chap-books, of the fifteenth to eighteenth centuries.
- The Book in Italy during the Fifteenth and Sixteenth Centuries, Shown in Facsimile Reproductions. . . . Explanatory Text by William Dana Orcutt* (London, [1928]).
- Brown, Horatio F. *The Venetian Printing Press, an Historical Study . . . with twenty-two Facsimiles of Early Printing* (London, 1891).
- Colomb de Batines, Paul, vicomte. *L'Étruria* (Florence, 1851-52).
Vol. II includes "Bibliografia delle antiche rappresentazioni italiane . . . nei secoli XV e XVI."
- Kristeller, Paul. *Early Florentine Woodcuts, with an Annotated List of Florentine Illustrated Books* (London, 1897).
The list includes *rappresentazioni*.
- Lippmann, Friedrich. *The Art of Wood Engraving in Italy in the Fifteenth Century* (London, 1888).
- Marinis, Tammaro de. *Catalogue d'une collection d'anciens livres à figures italiens appartenant à T. de Marinis* (Milan, 1925).
Plates clxxxix-cxx reproduce restrikes of *rappresentazioni* 1553-1559.

Masséna, Victor, Prince d'Essling, duc de Rivoli. *Études sur l'art de la gravure sur bois à Venise: Les Livres à figures venitiens de la fin du XV^e siècle et du commencement du XVI^e* (Florence, 1907-14).

Pétrarque: ses études d'art, son influence sur les artistes, . . . l'illustration de ses écrits (Paris, 1902).

Perrins, C. W. Dyson. *Italian Book-Illustrations and Early Printing: A Catalogue of Italian Books in the Library of C. W. D. Perrins* (Oxford, 1914).
Richly illustrated, fully annotated, arranged chronologically, the only way to aid in tracing development.

Pollard, A. W. *Italian Book Illustration, Chiefly of the Fifteenth Century* (Portfolio Monographs, No. 12, London, 1894).

"Florentine *Rappresentazioni* and Their Pictures," in his *Old Picture Books* (1902), pp. 11-36.

Weitenkampf, Frank. "The Malermi Bible and the Spencer Collection," *New York Public Library Bulletin*, November 1929, pp. 779-788.

THE NETHERLANDS

Conway, Wm. Martin. *The Woodcutters of the Netherlands in the Fifteenth Century* (Cambridge, 1884).

Delen, A. J. J. *Histoire de la gravure dans les anciens Pays-Bas et dans les provinces belges des origines jusqu'à la fin du XVIII^e siècle*, 2 vols. (Paris, 1924-34).

Funck, M. *Le Livre belge à gravures: guide de l'amateur de livres illustrés imprimés en Belgique avant le XVIII^e siècle* (Paris, 1925).

Schrelen, M. J. *Dutch and Flemish Woodcuts of the Fifteenth Century. With a Foreword by M. J. Friedländer* (London, 1925).

POLAND

Betterówa, Antonina. "Polskie ilustracje książkowe XV i XVI wieku (1490-1525)," *Towarzystwo naukowe we Lwowie. Prace sekcji historyi sztuki kultury* (Lwów, 1929), I, 289-398.

Polish book illustration of the fifteenth and sixteenth centuries (1490-1525); German summary, eight pages.

Lami, S. *Le Livre polonais du 15.-16. siècle* (Varsovia, 1923).

SPAIN

Dominguez Bordona, Jesús. *El libro de arte anterior al siglo XVIII en España* (Madrid, 1933).

Gutiérrez, Luisa Cuesta. "Incunables con grabados de la Biblioteca Nacional de Madrid," *Gutenberg Jahrbuch*, 1935, pp. 74-92.

Haebler, Konrad. *Geschichte der spanischen Frühdrucke in Stammbäumen* (Leipzig, 1923).

The Early Printers of Spain and Portugal (Bibliographical Society Monographs, No. IV: London, 1897).

"La ilustración del libro en Valencia durante los siglos XV y XVI," signed T. B., *Archivo de Arte Valenciano*, June 1915, pp. 59-76.

Kurz, Martin. *Handbuch der iberischen Bilddrucke des XV. Jahrhunderts* (Leipzig, 1931).

Purely bibliographical; no descriptions, no illustrations.

Lyell, J. P. R. *Early Book Illustration in Spain* (London, 1926).

Maggs Brothers, London. *Books Printed in Spain* (London, 1927).

CHAPTER III. SIXTEENTH TO EIGHTEENTH CENTURIES: WOODCUTS

GENERAL

Kristeller, Paul. *Kupferstich und Holzschnitt in vier Jahrhunderten* (Berlin, 1922).

ENGLAND

Hodnett, Edward. *English Woodcuts, 1480-1535* (London: Bibliographical Society, 1935).

Catalogue of the woodcuts of Caxton, Wynkyn de Worde, Pynson, and other printers, with numerous facsimiles.

FRANCE

Audin, Marius. *Essai sur les graveurs de bois en France au 18^e siècle* (Paris, 1925).

Brun, Robert. *Les Beaux Livres d'autrefois: le XVI^e siècle* (Paris, [1931]).
Le Livre illustré en France au XVI^e siècle (Paris, 1930).

Claudin, A. *Histoire de l'imprimerie en France au XV^e et au XVI^e siècle*, 4 vols. (Paris, 1900-1914). Folio.

Documents sur la typographie et la gravure en France aux XV^e et XVI^e siècles, réunis par A. Claudin, publiés et commentés par S. de Ricci, folio (London, 1926).

Courboin, François. *Histoire illustrée de la gravure en France*, 4 vols., folio (Paris, 1923-28). Partie 1, "Des origines à 1660"; Partie 2, "De 1660 à 1800."

Johnson, A. F. "Some French Bible Illustrators, Sixteenth Century," *Gutenberg-Jahrbuch*, 1935, pp. 190-192.

- Lieure, J. *La Gravure en France au XVI^e siècle. La Gravure dans le livre et l'ornement*, 2 vols. (Paris, 1927).
- Tchemerzine, Mme. Stéphane and Avenir. *Répertoire de livres à figures rares et précieux édités en France au XVII^e siècle* (Paris, 1933).

GERMANY

- Butsch, A. F. *Die Bücherornamentik der Renaissance*, 2 vols. (Leipzig, 1878–81).
- Geisberg, Max. *Die deutsche Buchillustration in der ersten Hälfte des XVI. Jahrhunderts* (Munich, 1920–32).
Copiously illustrated. Publication suspended, 1936.
- Johnson, A. F. *German Renaissance Title-Borders* (Bibliographical Society: Oxford University Press, 1929).
- Kiessling, Gerhard. "Die Anfänge des Titelblattes in der Blütezeit des deutschen Holzschnitts (1470–1530)," *Buch und Schrift* (Leipzig, 1929), pp. 9–46.
- Kristeller, Paul. *Die Strassburger Bücher-Illustration im XV. und im Anfange des XVI. Jahrhunderts* (Leipzig, 1888).
- Kutschmann, Th. *Geschichte der deutschen Buchillustration* (Goslar, 1899).
- Luther und die Bibel. Vol. I: Illustration der Luther bibel*, by A. Schramm (Leipzig, 1923).
- Muther, R. *Die deutsche Bücherillustration der Gothik und Frührenaissance (1460–1530)*, 2 vols. (Munich, 1884).
- Röttinger, Heinrich. *Der Frankfurter Buchholzschnitt 1530–1550* (Strassburg, 1933).
- Schoeller, Ida. *Die Kunst im deutschen Buchdruck, aus der Sammlung Ida Schoeller ausgestellt in der Weltausstellung für Buchgewerbe und Graphik*, Leipzig, 1914 (Weimar, 1915).
- Worringer, W. *Die altdeutsche Buchillustration* (Munich, 1912).
- Zimmermann, Hildegard. *Beiträge zur Bibellillustration des 16. Jahrhunderts* (Strassburg, 1924).

NOTE: Individual artists dealt with in a number of monographs include Dürer, Baldung Grien, Wechtlin, Weiditz, Burgkmair, Holbein.

HUNGARY

- Gulyás, Paul. *A könyvnyomtatás magyarországon a XV. és XVI. században*, 2 parts (Budapest, 1929–30).
History of printing in Hungary during the fifteenth and sixteenth centuries.

Pukánszky, Bela von. "Ungarische Frakturdrucke im 16. Jahrhundert," *Gutenberg-Jahrbuch*, 1935, pp. 164-171.

ITALY

Bibliografia delle stampe popolari italiane della R. Biblioteca Nazionale di S. Marco di Venezia, per cura di Arnaldo Sparizzi. Vol. I. Bergamo, 1913).

Covers rappresentazioni and similar chap-books of the fifteenth and sixteenth centuries.

The Book in Italy during the Fifteenth and Sixteenth Centuries, Shown in Facsimile Reproductions. Explanatory Text by William Dana Orcutt. (London, [1928]).

Brown, Horatio F. *The Venetian Printing Press, an Historical Study* (London, 1891).

Much documentation regarding conditions in printing trade.

Colomb de Batines, Paul, vicomte. *L'Etruria* (Florence, 1851-52).

Vol. II includes "Bibliografia delle antiche rappresentazioni italiane . . . nei secoli XV e XVI."

Johnson, A. F. *Periods of Typography: The Italian Sixteenth Century* (London, 1926).

Marinis, Tammaro de. *Catalogue d'une collection d'anciens livres à figures italiens appartenant à T. de Marinis* (Milan, 1925).

Plates clxxxix-ccx reproduce restrikes of rappresentazioni 1553-59.

Masséna, Victor, Prince d'Essling, duc de Rivoli. *Études sur . . . les livres à figures vénitiens de la fin du XV^e siècle et du commencement du XVI^e*, 4 vols., folio (Florence, 1907-14).

Perrins, C. W. Dyson. *Italian Book-Illustration and Early Printing; a Catalogue of Early Italian Books in the Library of C. W. Dyson Perrins* (Oxford, 1914).

THE NETHERLANDS

Delen, A. J. J. *Histoire de la gravure dans les anciens Pays-Bas et dans les provinces belges des origines jusqu'à la fin du XVIII^e siècle. 2^e partie: le XVI^e siècle. Les graveurs-illustrateurs* (Paris, 1934).

Funck, M. *Le Livre belge à gravures: guide de l'amateur de livres illustrés imprimés en Belgique avant le XVIII^e siècle* (Paris, 1925).

Nijhoff, Wouter. *L'Art typographique dans les Pays-Bas, 1500-1540*, 2 volumes and supplement (The Hague, 1926-35).

Roses, Max. *Christophe Plantin, imprimeur anversoise, folio* (Antwerp, [1882-83]).

POLAND

Betterówna, Antonina. "Polskie ilustracje skia książkowe XV i XVI wieku (1490-1525)," *Towarzystwo naukowe we Lwowie. Prace sekeyi historyi sztuki i kùltury* (Lwów, 1929), I, 189-398.

German summary, 8 pages.

Lami, S. *Le Livre polonais du 15.-16. siècle* (Varsovia, 1923).

RUSSIA

Adaryukov, V. Y. *Russkaya Kniga* (Moscow, 1924-26).

History of book-making in Russia from the beginning in the sixteenth century.

SPAIN

"La ilustración del libro en Valencia durante los siglos XV y XVI," signed T. B., *Archivo de Arte Valenciano*, June 1915, pp. 59-76.

Lyell, J. P. R. *Early Book Illustration in Spain* (London, 1926).

Thomas, Henry. *Spanish Sixteenth-Century Printing* (London, 1926).

CHAPTER IV. LINE ENGRAVING ON COPPER TO THE EIGHTEENTH CENTURY

GENERAL

Hofer, Philip. "Early Book Illustration in the Intaglio Medium," *Print Collector's Quarterly*, 1934. Two articles.

Rath, Erich von. "Die Entwicklung der Kupferstichillustration im 16. Jahrhundert," *Archiv für Buchgewerbe*, 1927, pp. 1-27.

This article has a bibliography. Rath and Hofer have made valuable contributions to our knowledge of early illustration in copper engraving.

"Die Kupferstichillustration im Wiegendruckzeitalter," *Festschrift der Stadtbibliothek zu Leipzig* (1927), pp. 58-68.

"Zur Entwicklung des Kupferstichtitels," *Buch und Schrift* (Leipzig, 1929), pp. 51-58.

ENGLAND

Maggs Brothers, London. *English Literature and History from the 15th to the 18th Century* (London, 1931).

FRANCE

Cohen, H. *Guide de l'amateur de livres de gravures du XVIII^e siècle*. 6^e édition, revue . . . par Seymour de Ricci (Paris, 1912).

Courboin, F. *Histoire illustrée de la gravure en France* (Paris, 1923-28). Partie 1, "Des origines à 1660." Partie 2, "De 1660 à 1800."

Dilke, Lady. *French Engravers and Draughtsmen of the XVIIIth Century* (London, 1902).

Duportal, Jeanne. *Étude sur les livres à figures édités en France, 1601-1660* (Paris, 1914).

Fürstenberg, Hans. *Das französische Buch im achtzehnten Jahrhundert und in der Empirezeit* (Weimar, 1929).

Hausenstein, W. *Rokoko: französische und deutsche Illustratoren des achtzehnten Jahrhunderts* (Munich, 1912).

Lieure, J. *La Gravure en France au 18^e siècle: la gravure dans le livre et l'ornement* (Paris, 1927).

Maggs Brothers, London. *Books Printed in France* (London, 1926).

A bookseller's catalogue, with numerous illustrations.

Mornand, Pierre. *Les Beaux Livres d'autrefois: le XVII^e siècle* (Paris, [1931]).

Portalis, Roger. *Les Dessinateurs d'illustrations au 18^e siècle*, 2 vols. (Paris, 1877).

Portalis, Roger, and H. Beraldi. *Les Graveurs du 18^e siècle*, 3 vols. (Paris, 1880-82).

A biographical dictionary, with lists of books illustrated by each artist.

Réau, Louis. *La Gravure en France au XVIII^e siècle: la Gravure d'illustration* (Paris, 1928).

Sander, Max. *Die illustrierten französischen Bücher des 18. Jahrhunderts* (Stuttgart, [1926]).

A bibliography.

Singer, H. W. *Französische Buchillustrationen des achtzehnten Jahrhunderts Mit hundert Nachbildungen* (Munich, 1923).

Tchemerzine, Mme. Stephane and Avenir. *Répertoire de livres à figures rares et précieux édités en France au XVII^e siècle . . . , contenant environ 1,500 fac-similés de frontispices, titres et figures* (Paris, 1933). 2 vols.

GERMANY, AUSTRIA, SWITZERLAND

Lanckorońska, Maria, and R. Oehler. *Die Buchillustration des XVIII. Jahrhunderts in Deutschland, Österreich und der Schweiz*, 3 vols. (Berlin, 1932-34).

Lonchamp, F. C. *Manuel du bibliophile suisse* (Paris, 1922).

Un Siècle d'art suisse (1730-1830). L'estampe et le livre à gravures (Lausanne, [1920]).

Includes a biographical dictionary of artists.

Ruemann, Arthur. *Das deutsche illustrierte Buch des XVIII. Jahrhunderts* (Strassburg, 1931).

Die Illustrierten deutschen Bücher des 18. Jahrhunderts (Stuttgart, 1927).

A bibliography.

ITALY

Johnson, A. F. *A Catalogue of Italian Engraved Title-Pages in the Sixteenth Century*, Bibliographical Society. Transactions, Supplement no. 11 (Oxford University Press, 1936).

THE NETHERLANDS

Fontaine Verwey, Eleonore de la. *De Illustratie van letterkundige werken in de XVIII^e eeuw. Bijdrage tot de geschiedenis van het nederlandse boek* (Amsterdam, 1934).

A doctor's thesis, illustrated, dealing with Buys, Vinckles, Fokke, Punt, Philips, and others.

Funck, M. *Livres belges à gravures. Guide de l'amateur de livres illustrés imprimés en Belgique avant le XVIII^e siècle* (Paris, 1925).

Renard, Marius. *L'illustration, sa genèse — sa technique. Les illustrateurs belges* (Brussels, [1917]).

INDIVIDUAL ARTISTS

Here, as in other chapters, the list of books could be supplemented by monographs on individual artists. Thus, for the present chapter, the reader can be referred to books and articles on Callot, Eisen, Chodowiecki, Luyken, Moreau, and many others.

CHAPTER V. THE NINETEENTH CENTURY: ENGRAVING ON COPPER AND STEEL

Brivois, Jules. *Guide de l'amateur: bibliographie des ouvrages illustrés du XIX^e siècle* (Paris, 1883).

Rümann, Arthur. "Der Stahlstich als Buchillustration, nebst einem Verzeichniss der wichtigsten Werke mit Landschaftsdarstellungen von 1830-80," *Zeitschrift für Bücherfreunde* (Leipzig, 1933), 211-216.

Deals with German and Austrian work.

Das illustrierte Buch des XIX. Jahrhunderts in England, Frankreich und Deutschland, 1790-1860 (Leipzig, 1930).

LITERARY ANNUALS: KEEPSAKES

Faxon, F. B. *Literary Annuals and Gift-Books: A Bibliography with a Descriptive Introduction* (Boston, 1912).

Heck, V. A., Wien. *Katalog Nr. 56: Almanache, Kalender, Taschenbücher, Anthologien* (Vienna, [190-?]).

A bookseller's catalogue, illustrated, with titles from Austria, Denmark, France, Germany, Holland, Switzerland, and other countries.

Lachèvre, Frédéric. *Bibliographie sommaire des Keepsakes et autres recueils collectifs de la période romantique, 1823-1848*, 2 vols. (Paris, 1929).

Deals with French books. Appeared also in *Bulletin du bibliophile*, 1928.

CHAPTER VI. THE NINETEENTH CENTURY: ETCHING AND AQUATINT

Beraldi, Henri. *Les Graveurs du XIX^e siècle*, 12 vols. (Paris, 1885-92).

Biographical dictionary, with lists of the artists' works.

Hardie, Martin. *English Coloured Books* (London, [1906]).

Harper, Francis P. *Colored Plate Books and Their Values* (Princeton, 1913).

Hesse, Raymond. *Le Livre d'art du XIX^e siècle à nos jours* (Paris, 1927).

Prideaux, S. T. *Aquatint Engraving, a Chapter in the History of Book Illustration* (London, [1909]).

Roger-Marx, Claude. "Book Illustration by Lithography and Etching," *Atelier* (New York), May 1931, pp. 338-345.

"La Renaissance de la gravure sur cuivre dans le livre contemporain," *Art et Décoration* (Paris), March 1931, pp. 65-74.

"L'Eau-forte dans l'illustration du livre," *Art vivant* (Paris) August 1933, p. 356.

These three articles by Roger-Marx deal with French artists.

Struck, Hermann. *Die Radierung im schönen Buch* (Berlin, 1921).

CHAPTER VII. THE NINETEENTH CENTURY: LITHOGRAPHY

Adaryukov, V. Y. *Russkaya Kinga*. [vol. 2] (Moscow, 1926).

Has a chapter on illustration by lithography in Russia.

Beraldi, Henri. *Les Graveurs du XIX^e siècle*, 12 vols. (Paris, 1885-92).

Biographical dictionary, with lists of the artist's works.

Brivois, Jules. *Guide de l'amateur: Bibliographie des ouvrages illustrés du XIX^e siècle* (Paris, 1883).

Curtis, Atherton. *Some Masters of Lithography* (New York, 1897).

Loubier, Hans. *Die Neue deutsche Buchkunst* (Stuttgart, 1921).

Pennell, Elizabeth Robins and Joseph. *Lithography and Lithographers* (New York, 1915).

Roger-Marx, Claude. "Book-Illustration by Lithography and Etching," *Atelier* (New York), May 1931, pp. 338-345.

In this field, too, there are numerous monographs, books as well as articles, on individual artists, for instance Daumier, Gavarni, Delacroix, Fantin-Latour, and many others.

CHAPTER VIII. THE NINETEENTH CENTURY: WOOD ENGRAVING

GENERAL

Kautzsch, Rudolf. *Die neue Buchkunst. Studien im In- und Ausland* (Weimar, 1902).

Chapters by H. C. Marillier on England, Franz Blei on America, Deneken on Denmark, Pol de Mont on the Netherlands, Loubier on Germany; also chapters on Eckmann by Loubier, Joseph Sattler by Köhl, Behrens by Haupt.

Pennell, Joseph. *Modern Illustration* (London, 1895).

Pen Drawing and Pen Draughtsmen. Their Work and Their Methods (London, 1889; New York, 1920).

Some work with pencil or brush included.

Rümann, Arthur. *Das illustrierte Buch des XIX. Jahrhunderts in England, Frankreich und Deutschland, 1790-1860* (Leipzig, 1930).

Mainly on wood-engraved illustrations, but some etched and steel-engraved work is also included.

BELGIUM

Renard, Marius. *L'illustration, sa genèse — sa technique. Les illustrateurs belges* (Brussels, [1917]).

ENGLAND

Dalziel. *The Brothers Dalziel: A Record of Fifty Years' Work in Conjunction with Many of the Most Distinguished Artists of the Period, 1840-90* (London, 1901).

Kitton, Frederick G. *Dickens and His Illustrators* (London, 1899).

Layard, George S. *Tennyson and His Pre-Raphaelite Illustrators* (London, 1899).

Pennell, Joseph. "‘Once a Week,’ a Great Art Magazine," *Bibliographica*, III (London, 1897), 60-82.

Reid, Forrest. *Illustrators of the Sixties* (London, 1928).

White, Gleeson. *English Illustrators: "The Sixties," 1855-1870* (London, 1897).

FRANCE

Bouchot, Henri. *Livres à vignettes du XIX^e siècle* (Paris, 1891).

Brivois, Jules. *Guide de l'amateur: bibliographie des ouvrages illustrés du XIX^e siècle* (Paris, 1883).

Champfleury. *Les Vignettes romantiques: histoire de la littérature et de l'art, 1825-1840* (Paris, 1883).

Clement-Janin. "La Gravure sur bois dans le livre," *L'Art vivant*, August 1933, pp. 357-360.

Deals with French work of the nineteenth and twentieth centuries.

Girard, Henri, and H. Moncel. *Les Beaux Livres d'autrefois: le XIX^e siècle* (Paris, [1930]).

Deals mainly with wood engravings, but reproduces also etchings by C. Nanteuil, Boisselat, and Bracquemond, and a lithograph by E. Lami.

Gusman, Pierre. *La Gravure sur bois en France au XIX^e siècle* (Paris, 1929).

List of illustrators, pp. 49-133. List of books illustrated, pp. 225-318.

Hesse, Raymond. *Le Livre d'art du XIX^e siècle à nos jours* (Paris, 1927).

Newhall, Beaumont. "Romantic Illustrators in France: A Lecture" (Cambridge, Mass., 1934).

Reproduction in New York Public Library, from typewritten copy. Bibliography, pp. 43-47.

"The Vignettists," *American Magazine of Art*, XXVIII (1935), 31-35.

Sander, Max. *Die Illustrierten französischen Bücher des 19. Jahrhunderts* (Stuttgart, 1924; French edition, 1926).

Vaucaire, Georges. *Manuel de l'amateur de livres du XIX^e siècle, 1801-93*, 8 vols. (Paris, 1894-1920).

Weitenkampf, Frank. "French Illustrators of the Second Empire," *Print Collectors' Quarterly*, 1924, pp. 319-347.

GERMANY

Fischer, Anita. *Die Buchillustration der deutschen Romantik* (Berlin, 1933).

Grautoff, Otto. *Die Entwicklung der modernen Buchkunst in Deutschland* (Leipzig, [1901]).

Deals with the last quarter of the nineteenth century, including much work in photo-process, and some in etching and lithography.

Kästner, Erhart. *Scheerenschnitt-Illustration* (Dresden, [1936]).

Deals with silhouette illustration.

Lang, Oskar. *Die Romantische Illustration: die volkstümlichen Zeichner der deutschen Romantik* (Dachau, [1922]).

Treats of the varied expression of romanticism in the illustration of the first half of the nineteenth century, reproducing work by Schwind, Pocci, Hosemann, Richter, and Speckter.

Rümann, Arthur. *Die Illustrierten deutschen Bücher des 19. Jahrhunderts* (Stuttgart, [1926]).

A bibliography.

"Der Einfluss der Randzeichnungen Albrecht Dürers zum Gebetbuch

Kaiser Maximilians auf die romantische Graphik in Deutschland," *Zeitschrift des Deutschen Vereins für Kunstwissenschaft*, Band III, Heft I/II (1936).

RUSSIA

Adaryukov, V. Y. *Russkaya Kniga* [vol. 2.] (Moscow, 1926).

Lehmann-Haupt, Hellmut. "Russische Buchholzschnitte 1840-50," *Gutenberg Jahrbuch* (Mainz, 1932).

SCANDINAVIAN COUNTRIES

Johnsen, Nils J. *Døler og Troll. Fra Norsk Illustrasjonskunsts Historie* (Oslo, 1935).

UNITED STATES

Linton, W. J. *The History of Wood-Engraving in America* (Boston, 1882).

Mather, Frank Jewett, Jr. *The American Spirit in Art*, Chapter XXI: Illustrations (Pageant of America, vol. XII; New Haven: Yale University Press, 1927).

Pennell, Joseph. *Adventures of an Illustrator* (Boston, 1925).

Smith, F. Hopkinson. *American Illustrators* (New York, 1892).

Deals with work in wood engraving and some in early process, much in pen and ink and some in color.

Weitenkampf, Frank. *American Graphic Art* (2d edition, New York, 1924). Chapter IX gives a summary history of illustration in the United States.

INDIVIDUAL ARTISTS

Many monographs on individual artists in various countries have been published. A few of such artists are: Bewick, Browne ("Phiz"), Cruikshank, Daumier, Doré, Du Maurier, Frost, Gavarni, Hosemann, Houghton, Keene, Leech, Menzel, Pinwell, Pyle, Richter, Speckter, Stothard. Magazine articles swell the list to large proportions.

CHAPTER IX. THE END OF THE NINETEENTH CENTURY: CONFLICT AND CHANGE

Annual of the Society of Illustrators, with an introduction by Royal Cortissoz (New York, 1911).

Has many reproductions of late nineteenth and early twentieth century American illustrations, all by photo-process and many in tone.

The Art of the Book (London: The Studio, 1914).

A review of European and American work in typography, page decoration, and binding, recent at that date.

Grautoff, Otto. *Entwicklung der modernen Buchkunst in Deutschland* (Leipzig, [1901]).

Modern Book Illustrators and Their Work, text by M. C. Salaman (London: The Studio, 1914).

Restricted to British work, almost all in line.

Morin, Louis. *French Illustrators* (New York, 1893).

Deals with the end of the century, covering some pen work, much wash, some in color, some wood engravings, mostly photo-process cuts.

Pennell, Joseph. *Modern Illustration* (London, 1895).

Pen Drawing and Pen Draughtsmen, Their Work and Their Methods (New York, 1920).

Includes some work done with pencil, brush, and other means.

Adventures of an Illustrator, Mostly in Following His Authors in America and Europe (Boston, 1925).

Sketchley, R. E. D. *English Book Illustration of Today* (London, 1903).

The work reproduced is all in line. List of illustrated books, pp. 121-173.

Smith, F. Hopkinson. *American Illustrators* (New York, 1892).

Includes some pen work, but deals mainly with wash drawings.

Sullivan, E. J. *The Art of Illustration* (London, 1921).

Line: An Art Study (New York, 1923).

Thorne, James. *English Illustrators: The Nineties* (London, 1935).

Deals mainly with pen-and-ink, although some wash drawings are included.

Weitenkampf, Frank. *American Graphic Art* (2d edition. New York, 1924).

Chapter xi.

INDIVIDUAL ARTISTS

Here, again, the fact is noted that there are many monographs on individual artists of various countries, particularly magazine articles.

CHAPTER X. COLOR WORK AND CHILDREN'S BOOKS

GENERAL BOOKS ON COLOR ILLUSTRATION

Burch, R. M. *Colour Printing and Colour Printers, with a Chapter on Modern Processes by W. Gamble* (London, 1910).

Hardie, Martin. *English Coloured Books* (London, [1906]).

Harper, Francis P. *Colored Plate Books and Their Values* (Princeton, 1913).

Holme, Charles, editor. *The Art of the Book: A Review of Some Recent European and American Work in Typography, Page Decoration, and Binding* (London: The Studio, 1914).

Lewis, Charles T. C. *The Story of Picture Printing in England; or, Forty Years of Wood and Stone* (London, [1928 ?]).

- Savage, William. *Practical Hints on Decorative Printing. With illustrations Engraved on Wood, and Printed in Colors at the Type Press* (London, 1822).
- Seligmann, Jean A. "Le Livre anglais illustré en couleurs dans la première moitié du XIX^e siècle," *Renaissance de l'Art Français*, (Paris, 1921), pp. 302-309.
- Tooley, R. V. *Some English Books with Coloured Plates; Their Points, Collation & Values; Art, Sport, Caricature, Topography & Travel, First Half of the Nineteenth Century* (London, 1935).

CHILDREN'S BOOKS

For convenience, all children's books, not only those with colored illustrations, have been considered in this chapter. Hence, this list of books similarly covers the whole subject.

- Aranowitsch, D. "The Modern Russian Children's Book," *Gebrauchssgraphik* (Berlin, 1928), pp. 55-69.
- Bamberger, Florence E. *The Effect of the Physical Make-up of a Book upon Children's Selection* (Baltimore: Johns Hopkins Press, 1922).
- Binder, Pearl. "Books for Children in Modern Russia," *Studio*, VII (London, 1934), 309-313.
- Deutsch, Babette. "Children's Books in Russia," *Creative Art*, IX (New York, 1931), 223-227.
- Gumichian & Compagnie. *Livres de l'enfance du XV^e au XIX^e siècle; préface de Paul Gavault* (Paris, [1930 ?]).
- James, Philip. *Children's Books of Yesterday*. (London: The Studio, 1933.)
- Mahony, Bertha E. and S. Whitney. *Contemporary Illustrators of Children's Books* (Boston, 1930).
- Martin, Helen. *Children's Preferences in Book Illustration*. (Western Reserve University Bulletin, new series, vol. XXXIV, no. 10. Cleveland, 1931).
- Moore, Anne Carroll. *New Roads to Childhood* (New York, [1923]).
Contains a chapter on illustrating books for children.
- White, Gleeson. *Children's Books and Their Illustrators* (New York: International Studio, 1897).

INDIVIDUAL ARTISTS

There are books and articles on a number of artists, notably George Baxter; Caldecott (by Henry Blackburn, 1886); Crane (his own book, *An Artist's Reminiscences*, 1907, P. G. Konody's *Art of Walter Crane*, 1902, and Gertrude C. E. Masse's *Bibliography of First Editions of Books Illustrated by Walter Crane*, 1923); Kate Greenaway; and Arthur Rackham (Fred Coykendall's *Arthur Rackham: A List of Books Illustrated by Him*, Mount Vernon, N. Y., 1922, and Sarah B. Latimore and G. C. Haskell's *Arthur Rackham: A bibliography*, Los Angeles, 1936).

CHAPTER XI. THE TWENTIETH CENTURY

GENERAL

Avermaete, Roger. *La Gravure sur bois moderne de l'occident* (Paris, 1928).

On wood engraving in general; includes many reproductions of illustrations.

Gossop, R. P. *Book Illustration. A review of the art as it is today. The Seventh Dent Memorial Lecture* (London [1937]).

Leipzig. *Internationale Ausstellung für Buchgewerbe und Graphik, 1914*. Catalogues of the French, Italian, Russian and Swiss sections.

Modern Painters and Sculptors as Illustrators, edited by Monroe Wheeler. (New York: Museum of Modern Art, 1936).

Deals with this Museum's exhibition of modern illustrated books. Introduction by Monroe Wheeler. List of exhibits.

Nash, Paul. "Surrealism and the Illustrated Book," a paper read to the Double Crown Club, *Signature*, March 1937, pp. 1-11.

Has a "selected list of books illustrated by contemporary surrealists."

Studio. Special numbers: "Art of the Book" (1914). "Modern Book Illustration" (1914). "Modern Book Illustration" (1923). "Modern Book Illustration in Great Britain and America" (1931).

BELGIUM

Avermaete, Roger. *La Gravure sur bois en Belgique* (Brussels, [1931]).

CZECHOSLOVAKIA

Novotný, Miloslav. . . . *Svizele bibliografovy; povídka bibliofily* (Prague, 1928).

A bibliography, with purported specimen pages, of purely imaginary books "decorated with original graphic works by the members of the Hollar Society. The whole book . . . is a successful mystification."

Stols, A. A. M. *Notice sur le livre d'art en Tchécoslovaquie*. ([Brussels ?] 1932). 24 pages.

Die Zeitgenössische Buchkunst in der Tschechoslowakei (Prague, 1929).

ENGLAND

Salaman, M. C. *British Book Illustration Yesterday and To-day* (London: The Studio, 1923).

Veth, C. "Moderne Vignetten in Engeland," in *Maandblad voor Beeldende Kunsten* (Amsterdam, 1935), pp. 77-85, 113-116.

Deals with woodblock illustration. Has reproductions of work by Lovat Fraser, Joseph Crawhall, and W. Nicholson.

FRANCE

Les Artistes du livre. 1928-33.

A series of monographs, of which those on the following artists have been issued: G. Barbier, G. Belot, Pierre Bonnard, Pierre Brissaud, A. Brouet, Carlègle, Chimot, Dignimont, J. Hémard, Paul Jouve, J. E. Laboureur, Louis Legrand, Lobel-Riche, B. Mahn, A. E. Marty, Marthurin Meheut, Louis Morin, Hermann Paul, J. L. Perichon, Sylvain Sauvage, Siméon, Jacques Touchet, Marcel Vertès.

Arts et Métiers Graphiques. Paris, 1927 to date.

Reviews illustrated books.

Calot, Frantz, Louis M. Michon, and Paul Angoulvent. *L'Art du livre en France, des origines à nos jours* (Paris, 1931).

Clément-Janin. "La Gravure sur bois dans le livre," *L'Art vivant*, August, 1933, pp. 357-360.

French nineteenth- and twentieth-century work. "Nothing is less monotonous than the wood block, a ductile and rich medium."

Essai sur la bibliophilie contemporaine de 1900 à 1928, 2 vols. (Paris, 1931-32).

Devigne, Roger. "Les Architectes du livre de 1900 à 1925," in *Plaisir de Bibliophile* (Paris, 1926), tome 2, no. 5.

Hesse, Raymond. *Le Livre d'art du XIX^e siècle à nos jours* (Paris, 1927).

Livre d'or du bibliophile (Paris, 1925-29).

Mahé, Raymond. *Bibliographie des livres de luxe de 1900 à 1928 inclus*, vols. I and II (Paris, 1931-33). In progress.

Pichon, Leon. *The New Book-Illustration in France* (London: The Studio, 1924).

Deals with woodblock work.

Première, Georges. "Les Plus beaux livres illustrés du XX^e siècle," (a list), in *Plaisir de Bibliophile* (Paris, 1925-26), année 1, pp. 226-230; année 2, pp. 37-44.

Roger-Marx, Claude. "Book Illustration by Lithography and Etching," *Atelier* (New York), May 1931, pp. 338-345.

"La Renaissance de la gravure sur cuivre dans le livre contemporain," *Art et Décoration* (Paris), March 1931, pp. 65-74.

"L'Eau-forte dans l'illustration du livre," *Art vivant* (Paris), August 1933, p. 356.

GERMANY

Archiv für Buchgewerbe und Gebrauchsgraphik (Leipzig).

Has, among other articles, a series on German book artists, in vol. 61, 1925, and after.

Loubier, Hans. *Die Neue deutsche Buchkunst* (Stuttgart, 1921).

Deals with work on wood and copper, and in lithography, of the early twentieth century.

Scheffler, Karl. *Die Impressionistische Buchillustration in Deutschland* (Berlin, 1931).

Schinnerer, Johann. *Die Moderne Buchkunst in Deutschland* (Tätigkeitsbericht der Gutenberg Gesellschaft, Mainz, 1912, Beilage zum 11. Jahresbericht).

HUNGARY

Kner, Emerich. "Ungarische Buchgraphik," *Archiv für Buchgewerbe* (Leipzig, 1930), pp. 505-517.

ITALY

Ratta, Cesare, editor. *Gli Adornatori del libro in Italia* (Bologna, 1923-27). 9 vols.

Note the word "adornatori," decorators rather than illustrators.

NETHERLANDS

Roos, S. H. de. "Ueber die neuzeitliche Buchkunst und Schriftgestaltung in den Niederlanden," *Buch und Schrift* (Leipzig, 1933-34), pp. 3-18.

POLAND

Ian-Topas. "L'Art du livre en Pologne: Salon International du Livre d'Art." *Monde de l'Art Slave* (Paris), August-September 1931, pp. 30-32.

St. Klingsland, Sigismond. "Le Livre d'art en Pologne," *Byblis* (Paris, 1931), pp. 115-120.

RUSSIA

Adaryukov, V. Y. *Russkaya Kinga* [vol. 2.] (Moscow, 1926).

Angoulvent, P. J., and Simon Lissim. "Arts du livre en Russie depuis la Révolution," *Byblis* (Paris, 1925), pp. 109-114.

Aranowitsch, D. "Modern Russian Illustrators," *Gebrauchsgraphik*, (Berlin, 1928), vol. V, pp. 46-61.

"The Modern Russian Children's Book," *Gebrauchsgraphik* (Berlin, July 1928) pp. 55-69.

Ettinger, P. "Bibliophile und Buchkunst in Sowjetrussland," *Gutenberg Jahrbuch*, 1928, pp. 159-171.

"Auteurs et thèmes français illustrés par des graveurs russes," *Arts et Métiers graphiques* (Paris) November 1932, pp. 35-69.

"The Woodcut in the Illustrated Books of Soviet Russia," *Book-Collector's Quarterly* (London), 1933, pp. 12-34.

An article by Ettinger, in *Zeitschrift für Bücherfreunde*, April 1903, on "Das Moderne Buchgewerbe in Russland," deals with conditions before the fall of the Empire.

Gosudarstvennoe Izdatel'stvo za pyat let (Moscow, 1924).

A survey of the activity of the government publishing house for five years, with reproductions of illustrations, title pages, and covers.

Leipzig. Internationale Ausstellung für Buchgewerbe und Graphik (Leipzig, 1914).

Catalogue of the Russian section (Katalog Russkaya Otdela) of the "Bugra" exhibition, an early and notable exhibition of the book arts.

Radlov, N. E. *Der Moderne Buchschmuck in Russland* (St. Petersburg, 1914).

SCANDINAVIAN COUNTRIES

Lagerström, Hugo. *Svensk Bokkonst* (Stockholm, 1920).

Deals with Sweden.

Mathiesen, Egon, Viggo Sten Møller, Ebbe Sadolin and Erik Zahle, editors. *Moderne Bogillustration*. Copenhagen, 1934.

Deals with Denmark.

Nordisk Boktryckarekonst (Stockholm), 1900 to date.

SWITZERLAND

Holzschnitte und Zeichnungen von schweizer Buchillustratoren, Herausgegeben von Wilh. J. Meyer und Rob. Oehler (Bern, 1934).

In French and German. Deals mainly with wood engravings.

UKRAINE

Sičynskij, V. "Die Zeitgenössische ukrainische Buchgraphik," *Gutenberg Jahrbuch* (Mainz), 1929, pp. 249-264.

INDIVIDUAL ARTISTS

A large number of publications — books and magazine articles, biographical and critical — on individual artists, have seen the light. A series on French illustrators is noted under France: *Les Artistes du livre*. Readers interested in particular artists will find much material indexed in the catalogues of larger libraries and of print rooms.

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